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American Art News

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MEDALS OF HONOR.

So much is heard in these days of deeds of bravery, concerning medals of honor awarded to the soldiers of the warring nations in Europe, that there has been a remarkable revival of interest in that form of the sculptor's art, not only in the modern examples, but also in those that have historic, as well as artistic value. War medals have been bestowed upon distinguished British officers of high rank as early as in the reign of Queen Elizabeth one of these, the well-known "Ark upon the Flood" medal, bearing upon the obverse a portrait of Her Majesty and an ark upon the flood, with the inscription, "Per Ondis Saevis Tranquilla," upon the reverse side. Another medal of the same period bears the bust of the Queen in high relief upon the obverse, holding the orb and sceptre, and a bay tree upon an island on the reverse. It is generally supposed that it was struck to commemorate Drake's defeat of the Spanish Armada. It is oval in shape and about two inches long.

Charles I ordered a special medal to be presented to Robert Welch, an Irish soldier, for bravery in action at the battle of Edgehill in 1692. This bears upon one obverse, effigies of the King and Prince Charles, and upon the reverse the royal standard.

The "Dunbar Medal," struck in 1650, shows upon the obverse a portrait bust of Oliver Cromwell, encircled by the words, "The Lord of Hosts" and was the work of Thomas Simon, a celebrated engraver of that time.

One of the most artistic of these early issues, was the famous Waterloo Medal, the obverse bearing a bust of the Prince Regent and upon the reverse a figure of Victory copied from a coin of Elis, one of the finest examples of Greek medallic art.

The famous Gobrecht Medal, dated 1828, bearing an authoritative likeness of Benjamin Franklin, has been discovered after its disappearance for many years, and through the efforts of some of the members of the Poor Richard Club of Philadelphia, in the archives of the Franklin Institute. Duplicates of it have been struck off and were presented to the guests of the club at the Annual Banquet on Jan. 16.

Eugene Castello.

AWARDS AT VENICE.

The Committee formed to propose the acquisitions to be made at the Biennial Gallery of Modern Art, and to assign the Dreber, Marini-Missana, and Citta di Chioggia awards, has proposed the following oils, "Prima Neve," by Leonardo Bazzaro; "Vecchi Platani," by Giorgio Belloni, and "Gennaio radioso," by Carlo Fornara, and statuary in marble, "Nudo di Donna," by Giuseppe Grasioli.

LUCCA CATHEDRAL RESTORED.

The work of restoring the façade of the Duomo, and the Loggia of the pretorial palace of Lucca, both celebrated for the severe lines of their architecture, has been unfortunately entrusted to incompetent hands who, instead of keeping to the color and tone of the ancient building, which were its chief characteristics, have painted the mural parts under the influence of prevailing modern ideas.

AT CASTEL SANT'ANGELO.

A museum of mediaeval and modern art is being arranged in the Castel Sant'Angelo in Rome. "It is to be hoped that this new museum," says the Milan "Pagine d'Arte," "as the space is somewhat limited, will be dedicated exclusively to mediaeval and modern objects of decorative and industrial art in bronze, ceramics, iron and leather work, jewelry and furniture, found in Rome and the Lazio, so that it can justly be called with pride the 'Museo Romano medioevale e moderno.'"

FOR ARCHITECTS' FAMILIES.

The American group of the Société des Architectes Diplômés par le Gouvernement Français has arranged for a series of four conferences for the benefit of the families of French architects at the front, to be held in the house of Mr. Lloyd Warren, No. 1,041 Fifth Avenue, on the forenoons of March 2, 5, 9 and 12.

The first conference will treat of "Le Drame Moderne," and be held by Mr. Eugène Brioux. Mr. Paul Chalfin will deliver the second lecture, on "The Brera Revisited." The third lecture will be by Mr. Ralph Adams Cram, on "Mediaeval Architecture of France in the Thirteenth Century." Mr. Pierre Gouin will give the last lecture, subject to be announced later.

ELGIN MARBLES IN BASEMENT.

For the first time since 1816, when they were taken from Greece, the Elgin marbles, have been removed from the room in which they were first placed, in the British Museum, to the basement as a precaution against aeroplane raids. The public, however, will be able, owing to ingenious lighting arrangements, to inspect it as usual.

MILAN'S NEW PICTURES.

The Civic Gallery of Modern Art has acquired from the exhibition at the Academy of the Brera, the following pictures, "Il risveglio del Monte Rosa," by Mario Bessola; "Ritratto," by Giovanni Buffa; "Terra al sole," by Angiolo d'Andrea; "Fine d'inverno," by Carlo Fornara; "La fine d'un giorno," by Mario Reviglione; "Le case nell'acqua," by Enrico Vegetti.

FAMOUS FACADE RESTORED.

The Milan "Pagine d'Arte" of Nov. 30 last, says that the façade of San Gaetano in Florence in the Florentine baroque style of architecture, has lately been restored. This style of architecture which has not been considered of much account up to the present time, reached its apex in this façade. The church was built in the XVII century by two architects, Matteo Nigetto and the greatest of the Florentine constructors, Gherardo Silvani, but it is uncertain to which of the two can be attributed the design of the façade.

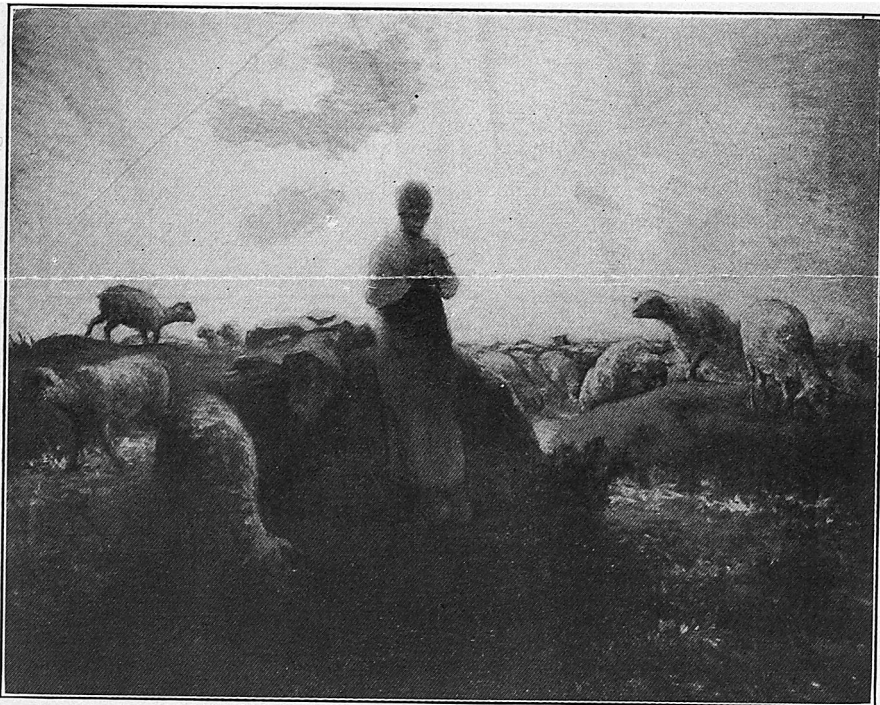
FOR AMERICAN SCULPTORS.

The co-operation and assistance of American sculptors who have produced works of Medallic Art is asked in a circular just issued by the American Numismatic Society, for the purpose of forming a permanent exhibition of medals, plaques and small reliefs intended to illustrate contemporary work of this character. Full descriptions, including not only the inscriptions that may be engraved on the pieces, but also the exact sizes in millimetres, kind of metal, whether struck or cast, and name of artist or manufacturer should accompany each contribution. The Society also desires to preserve in its archives a complete record of the medallic work of each American Sculptor and for that purpose requests lists of medals and plaques made in the past together with any facts of interest concerning them.

FEARS "ART ARISTOCRACY."

With a list of incorporators including Woodrow Wilson, Theodore Roosevelt, William Dean Howells, Henry van Dyke, Henry James, Henry Cabot Lodge, Brander Matthews, Francis Hopkinson Smith and Thomas Nelson Page, the House of Representatives refused on Monday to pass a bill incorporating the American Academy of Arts and Letters, under a District of Columbia charter, with a membership limited to fifty.

Southern and western members opposed the bill on the theory that it would found an "aristocracy of letters."



LA GARDIENNE DU TROUPEAU

J. F. Millet

Sold to Mrs. W. W. Kimball of Chicago by the Reinhardt Galleries

KING THANKS ARTISTS.

King Albert of Belgium has sent C. S. Pietro and other artists here who contributed to the exhibition and sale of art works for the benefit of the families of the Belgian artists in the Pietro studio last November, an appreciative letter of thanks.

OFF TO THE FRONT.

Since last spring, Arthur Kampf of Berlin has been engaged on an historical work, "Fichte Addressing the German Nation." He was recently obliged to interrupt his task, in order to proceed to the front, where he is making war sketches. Upon his return, Herr Kampf hopes to add some finishing touches to monumental painting.

ESTATE \$10,527 LARGER.

Through the filing of a petition Sept. 13 in the Surrogates' Court it was learned, that two years after the death of the artist, Joseph Lyman, in 1913, additional assets of his estate, amounting to \$10,527 have been discovered. Mr. Lyman lived at Wallingford, Conn. His property, valued at \$88,000, went to Miss Helen Choate Pitman.

RICKETTS IN DILEMMA.

Mr. Rob Roy Ricketts, the bankrupt art dealer, must decide by Feb. 22, whether he will turn over his life insurance policy to his receiver for the benefit of his creditors, or go to jail. Because he refused to agree to do so he was held in contempt of court.

NEW ARDEN STUDIOS.

The last word in galleries is the Arden Studios, opened in the Scribner Building, 599 Fifth Ave. this week, under the management of Mrs. John W. Alexander and Miss Elizabeth Averill, the latter a niece of Mrs. E. H. Harriman and formerly with the Carroll Galleries. The purpose of the studios is primarily interior decoration, but in a well-lit, spacious gallery, occasional exhibitions of art works will be held. It will be the special aim of the studios to induce artists of distinction to devote their talents to the designing of furniture, hangings and bibelots.

The galleries are especially happy in having secured for their opening exhibition, on Feb. 25, the rare and beautiful collection of Mediaeval and Renaissance art, the property of Mrs. Chauncey Blair of Chicago, which has long been of international interest and contains notable specimens of stone, woodcarvings and sculpture of the XIII-XVI centuries. Mrs. Blair has finally given her consent to dispose of the treasures and art collectors and dealers are looking forward with great interest, the display.

ARRIVES WITH FRENCH ART.

M. Jean Guiffrey, Under Secretary of State for the Beaux-Arts and Commissioner General of Fine Arts for France to the Pan-Pacific Exposition, arrived Sunday on the Rochambeau, with the last of the art works collected in France for the Exposition.

COMING BLAKESLEE SALE.

As has already been stated by the ART NEWS, a certain number of the 700 pictures assembled by the late Theveron J. Blakeslee will be sold at auction in the Plaza ballroom by Mr. Thomas E. Kirby. The sale will be on three evenings Apr. 21, 22, 23 next. The American Art Association announces that Mr. Kirby will select from the 700 canvases, a sufficient number of what he considers the most important and valuable to make up a three nights' sale, while disposition of the remaining numbers will be arranged for later on. Dr. Oswald Siren, a German "expert" has passed upon the Italian primitives in the collection and Mr. W. Roberts of London, a well known art critic and author, but who, by the way, is not the art critic of the London "Times" and "Post," as has been erroneously stated, has valued those of the English, French, Flemish and Dutch schools. Mr. Roberts has prepared the catalog, and says in his introduction to the same that "while the collection does not perhaps contain many superb masterpieces, it has pictures which will stand any test of authenticity, etc."

Mr. Blakeslee's taste ran more to the early English school, and so there are many examples by or attributed to the painters of this school in the collection including Reynolds, "Lady Blake as Juno," "The Countess of Ancrum," "Dr. John Armstrong," "Kitty Fisher," "Miss Offie Palmer," and the "Countess of Straford." There are two Romneys, portraits of "Mrs. Drake" and "Mrs. Appleby," three examples of Raeburn, "Mrs. Cavell," "Lord Craig," and "Mrs. Stuart-Richardson," Sir Thomas Lawrence's "Kemble as Rolla" and several other portraits. Of contemporary English pictures, there are Alma Tadema's "Sculpture Gallery," Orchardson's "Young Duke," and Burne Jones's "Psyche's Wedding." The most notable picture in the collection is presumably Rubens' "Adoration of the Magi," painted for the church of St. Martin, near Dunkirk, France. There are several examples of the Dutch and Flemish "Little Masters," and a number attributed to the painters of the early French School.

The Blakeslee pictures will excite unusual attention, when placed on exhibition and sale, both from their owner's tragic death, following his long prominence in the American art trade, and from the big names given to most of the examples to be offered, which will make the pictures the subject of much discussion.

METROPOLITAN MUSEUM DEFICIT.

At the annual meeting of the Board of Trustees of the Metropolitan Museum Monday last, the report of President Robert W. de Forest, revealed the unusually large deficit of \$162,183, to be met by the trustees and from other sources. This is more than double the deficit of the preceding year, which amounted to \$71,750.

The richer the Museum becomes in art treasures, the poorer, it is pointed out, it grows in administration expenses. The increase in the deficit is due, largely, to the great expense incident to the installment and care of the great gifts and loans it has received.

Mr. Joseph H. Choate, First Vice-president, presided in the absence of the President and the following officers were re-elected for the year ending Feb. 29, 1916. President, Robert W. de Forest; First Vice-president, Joseph H. Choate; Second Vice-president, Henry Walters; Treasurer, Howard Mansfield; Honorary Librarian, William L. Andrews; Secretary, Henry W. Kent.

The Trustees re-elected in the class of 1922 were Elihu Root, Edward S. Harkness, and Lewis Cass Ledyard.

New Trustees appointed to fill vacancies during the year are: R. T. Haines Halsey, Samuel T. Peters, Lewis Cass Ledyard and V. Everit Macy.

There was a total attendance during the year of 913,230, the largest in the history of the museum except in 1909.

"AMERICA'S GREATEST ARTIST."

W. H. Leavitt, America's foremost artist, is now in the city with his master piece, "The Last Supper."

The painting is 15x22 feet. It is one of the world's great paintings and is valued at \$150,000. The painting will be on exhibition at the Presbyterian church and Mr. Leavitt will lecture at stated hours.

The Admission will be 25 and 15 cents and certainly Metropolis people will avail themselves of this opportunity to see a really great painting.—Metropolis, Ill. Republican.

CHICAGO.

The Directorate of the Art Institute, were recently surprised when Mrs. Albert A. Sprague, widow of the late A. A. Sprague, put \$50,000 into the Institute's treasury to liquidate the unpaid part of the purchase price of El Greco's "Assumption of the Virgin," painted in 1557 as an altar piece for the chapel altar of the convent of Santo Domingo el Viego, Toledo, Spain. The Art Institute purchased it from Durand-Ruel of Paris and New York, who acquired it from the legatees of the Infanta Dona Christian. This is the picture that Dr. Von Loga, of the Berlin Museum, came here to see when he was in this country to study Spanish paintings in America and he pronounced the canvas one of the best examples of El Greco. Its value exceeds \$100,000. Mrs. Sprague stipulated that this painting should be a permanent memorial for her late husband in the Institute.

Mrs. Sprague gave also to the Institute an important "Virgin, the Christ Child and St. Catherine" attributed to Van Dyck. This painting has been lent to the Institute for several months. It has a place in the Hutchinson Old Masters gallery and is valued at \$50,000.

It may be recalled that Albert A. Sprague, who died Jan. 10, last, left \$50,000 to the Institute, as stated in his will. Thus, the Sprague generosity to the Institute totals \$150,000.

Last week was a milestone in the history of the Art Institute by reason of the number of bequests. Miss Alice Getty, daughter of Henry M. Getty, donated the Getty collection of musical instruments. The collection has been lent to the Institute for several years and includes 111 pieces. Mr. Getty and Miss Getty have lived in Paris for several years. Mr. Getty still holds his Chicago citizenship and his trusteeship in the Institute. Mr. Getty and Miss Getty are spending a few weeks here, but soon will return to Paris.

The Friends of American Art have purchased a painting by Roy Brown, entitled "The Dunes," for the permanent collection of American art in the Institute. This is a large canvas portraying the barrens near Etaples France. It was in the Paris salon in 1912.

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51 WALL STREET, NEW YORK

Paintings by Herman Dudley Murphy and Ettore Caser are on show at O'Briens. Both artists are exemplified in subtly colored landscapes.

The Artists' Guild shop is presenting a new "feature show" with its collection of paintings by Chicago artists—the feature being paintings by William Rowell Derrick. The canvas entitled "Squam Lake, N. H." is receiving deserved admiration. Mr. Derrick may be remembered in New York as an instructor at the Gotham Art Students League.

There's an exhibition of paintings by M. Merritt Post, at the Gutherz Studio. The collection includes four oils, "Early Autumn," "Flying Clouds," "A Gray Day," "Late Afternoon," and six watercolors, "A Gray Day," "At Close of Day," "The Brook," "The Shades of Evening," "The Evening Hour," "My Brook in Autumn."

Gertrude F. Ferreira who "arrived" some time back in the Art of designing and lettering, is now recognized as a writer of playlets. Her first success in this work was "Mrs. Dean's Playhouse," for a North-Shore club and just now another, "The Special Matinee" is running to acclaim in this club's Dramatic entertainments.

H. Effa Webster.

BOSTON.

The bubbles of wrath on Boston's sea of self-consciousness, are still coming to the surface anent the recent communication to the AMERICAN ART NEWS signed "Filius Populi." Seldom has a "son of the people" so erroneously mistated a situation, and seldom has the long suffering clan of artists been so misjudged. Poor artists! First they gave generously to a noble cause, then they were criticised for giving at all, and then accused of receiving half the proceeds of the sale. One can but feel racial, not to say, Germanic thrift in this boom-a-rang. Persons of American ancestry, Yankees though they may be, are hardly smart enough to take advantage of the horrors of war.

The complacent Guild continues to bask in the reflected glory of a representative Benson show. Many sales are reported and the attendance of visitors numbers several hundreds each day. The Copley society is "playing possum" just now, as far as picture shows are concerned. A Chinese play arranged by the Chinese students of Harvard Technology and Wellesly is, in Process of Evolution. This promises to be a real boom to "Society" during the dull winter days, and it may add to the coffers of this organization when produced within the artistic precincts of Copley Hall.

How refreshing to the wearied gallery-trotter is a show of the pictures of Charles H. Davis, such as an enterprising local gallery is now giving. To see a dozen or so of these masterly works is an unalloyed pleasure and when they are in such good company as now the pleasure is enhanced. "Conquering Light" is one of the most dramatic of these canvases. "September Clouds" is quiet and beautiful; "L'allegro" and "Afternoon Light" should both be particularly mentioned, and "Autumn Morning" is full of charm. There are shown also two small Alfred Stevens, a "Marine with Lighthouse," and a "Marine with Figures," both delightful in color, and examples by F. H. Rogers, W. R. Derrick, W. R. C. Wood, E. H. Barnard.

At the St. Botolph Club an exhibition of oils by R. B. Farley and sculpture by Paul Manship opened Thursday, Feb. 18 and will be reviewed next week.

At a local gallery Miss Florence Robinson shows excellently made watercolors, and Mlle. Thevin also displays an interesting group in the same medium.

The Fenway Garden will probably be adorned soon by Isidor Konti's group entitled "Mother and Child." The purchase will shortly be made by the mayor on the recommendation of the Art Commission and the Metropolitan Improvement Association.

Various Boston artists have contributed pictures to beautify the walls of the new City Club, or to be specific, F. W. Benson, Abbott Graves, Harold Dunbar, G. W. Lawler, H. W. Rice, Sears Gallagher and G. L. Noyes. Commenting caustically on this event the "Transcript" remarks: "These are strictly speaking not picture galleries, although there were rumors a while ago that the new House was to include some real galleries, and we must say that the lighting for the pictures reminds one only too forcibly of the old City Club home nearby. It is, if we may quote from the classics, 'something fierce.' * * * 'Mr. Benson's 17 drawings of wild fowl are undoubtedly quite visible when the lamps are lit, but we saw them simply as so many whitish spots in the gloom of a sort of corridor. What they are, of course we all know, consequently there is no need of eulogizing or describing them.'"

John Doe.

PHILADELPHIA.

The Plastic Club opened its 18th Annual Color Exhibition at a private view last evening. The display will run until Mar. 19 inclusive.

An exhibition of oils by artist members of the Art Club will be on view in its galleries Feb. 21 to Mar. 5 inclusive. The Club is also planning to have this show followed shortly after by another, not limited to members.

The Academy Fellowship Prize of \$100 to be awarded to the best work in either painting or sculpture by an active member of the Fellowship in the current annual exhibition will be voted for by postal card ballot of those who have visited the show and who have paid their dues for 1915. A list of works eligible for the prize has been sent to the members with a request to register their votes by Mar. 15.

The numerous historical portraits, portrait busts and other works of art forming the collection now in Independence Hall, have finally been cataloged in a booklet just issued, in the form of a guide to visitors to the famous old shrine of Liberty. The catalog includes the titles of 369 pictures, accompanied by short biographies of the artists of the works when they happened to be known. Several busts of Franklin, Paine, Thomas Penn and Washington are listed. Half-tone illustrations of many of the paintings and historical sketches of the buildings forming the group known as "State House Row," help in the make-up of a much-needed work.

Humphrey Moore at Home.

The presence in Phila. once more, after a lapse of many years, of the distinguished deaf mute artist, Humphrey Moore, should be noted as one of the echoes of the European war. Mr. Moore left his Paris studio upon the outbreak of hostilities, came to America to remain until more peaceful times and is now engaged in painting portraits of the Thayer family of Haverford. His work is remembered as very impressive in some of our leading picture shows, his subjects being taken from life in Morocco and the Sahara. He was educated in the Institutes for Deaf Mutes in Phila. and Hartford and studied art with the late Saml. B. Waugh, father of Frederick Waugh, and at the Ecole des Beaux Arts under Gerome, Boulanger and Yohn.

The re-appearance of Arthur B. Frost, the well-known illustrator, to resume his activities interrupted by the turmoil abroad should also be mentioned as one of the signs of the times.

Mr. Edward Biddle, "connoisseur" of the retrospective arts of America, delivered an address on Feb. 15 at the Union League Club before the Numismatic and Antiquarian Society of Philadelphia upon the subject of "Past and Present Sculpture."

An interesting exhibition of English color prints is now being held at the Rosenbach Galleries.

By the provisions of the will of the late Susan F. Wharton, the Pa. Academy is designated as trustee of a fund of \$5,000 to be used for the relief of artists incapacitated by illness from the pursuit of their profession. The brother of the legatee, Philip F. Wharton, was a well-known portrait painter about thirty years ago, who is remembered as a contributor to the collection of historical paintings now in Independence Hall, and was a student at the Academy Schools under the late Prof. Christian Schusiele. Miss Wharton in the same will leaves a fund for the maintenance of seventy-five pet cats at her home in the suburbs of the city.

Artist Loses Suit.

Mrs. Mary A. Callan lost a suit for \$60 against the Pa. Academy this week. She submitted the painting for exhibition in Jan., 1912, which was rejected by the jury, and she asserted that the frame had been damaged and asked \$60 to replace it.

The Academy maintained that the painting was received with no implied agreement of any kind, that the frame was old, and crumbled and fell off. While denying any legal responsibility, the Academy offered to have the frame repaired, which could have been done for \$5, but Mrs. Callan wanted \$60 or nothing. They also said that at no time was the frame worth more than \$20.

Eugene Castello.

BALTIMORE.

Ruth Johnston's two outdoor studies of the nude in the recent exhibition in the Peabody Institute Gallery were imaginative, atmospheric and excellent in tone; Joseph Lauber's book-plates were interesting in design, and his landscapes fresh in color and spirited in execution; Everett Lloyd Bryant was entertaining with a series of music hall sketches in which color schemes typical of his rare taste were employed; Irving Ward's "Portrait Motif" was delightful, harmonious and individualistic; Charles H. Walther's brilliant flower studies were delightful, and J. L. Weyrich's landscapes, on the whole, too mannered to have any lasting value, although agreeable in tone.

Alice de Haas' "At the Float," "Gloucester Wharf" and "A Garden," had clear, pure color; Florence Frances Snell's exhibits were well drawn and subtle; M. W. Zimmerman put a deal of mystery and workmanship into his "Fuji and Pines" and "Going to Sun Mountain"; M. O. Kobbe's "Daphne" was a very sensitive portrait study of a charming baby, and the spirit of evening brooded in W. Alden Browne's opalescent "Tide at Twilight."

Nothing is more striking among the 142 oils at the current Charcoal Club's sixth exhibition of Contemporary American Art at the Peabody gallery, than Robt. Henri's portrait of a Chinese girl called "Machu," noticed in the ART NEWS when shown at the Macbeth Galleries, N. Y., early this season. The exhibition is especially strong in portraiture. Adolph Borie's portrait of Mrs. Edward K. Rowland, from the Corcoran show, is there, as is Josephine Paddock's "Sealskin Muffs," from the Winter Academy as also the portrait of J. J. Shannon by Orlando Roulard, a distinguished example.

Carl J. Nordell's "Child with Book," is a pretty, although not especially, strong work. Alden Weir's "Guitar Player," is miles ahead of the canvas that won him a prize at Washington. Edward W. Redfield's "Old Homestead," a very recent production, is in composition somewhat different from the usual run of his pictures. Jonas Lie's familiar "The Day is Done," a study of the Flatiron Building at nightfall, has grandeur. Frederick J. Waugh's "Surf at Moonlight," is big and impressive, and John Sloan's "Spring Rain" is characteristic.

The young Baltimore artists who recently returned from Europe, Griffith Coale, Eric Haupt and R. McGill Mackall, contribute works of decided merit, strengthening the impression they made at the joint exhibition they gave here a short time ago.

Mackall's "Japanese Parasol," is a good performance and he has a landscape called "The Pool at Etaples," that demonstrates his versatility. Haupt sent the portrait of his father, Dr. Paul Haupt, of the Johns Hopkins University and a portrait study called "In the Conservatory," in the manner of Frieske and Richard Miller, and Coale sends a portrait of Miss Strauss, simple and straightforward in expression.

George Bellows is not in the least conspicuous with the two small "Summer Seas" and "Chickens," neither typical, and Arthur B. Davies is much more coherent than usual with his "Harmonia."

The exhibition happily does not contain many of the eccentric, insincere things that juries nowadays smile upon as indicating the progress of the times obviously towards universal insanity. Ernest Lawson's "May Day, Central Park," is characteristically strong and special mention should be made of Everett Lloyd Bryant's "Bal Masque" and "At the Theatre," and of the Still Life by his wife, Maud Drein Bryant, as these represent these good Baltimore painters at their best.

W. W. B.

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HARTFORD, CONN.

A strange, heterogeneous composition of exhibitors distinguishes the fifth annual show of the Conn. Academy, now on here, and held, as usual, in the small single gallery of the annex to the Wadsworth Atheneum. One would expect to find, in accord with the plan of the projectors of the organization, Conn. art at its best in the Academy, but when absentees include such men as Alden Weir, Brandegee, Vonnoh, Brabazon, Dwight Tryon, Mowbray and a score or more important painters, one wonders why? Elucidation of this why certainly could not be advanced to the universal clientele of the ART NEWS by mention of names of local "worthies," responsible for the policy of direction in the Conn. Academy, so one proceeds to record that the chief prize, \$100, was awarded to Frederick S. Waugh of Penn. for his strong marine. Waugh also exhibits an equally strong "Heart of London." A \$25 prize goes to Hilda Belcher for her little head of a girl, "Fellow Traveler," while Alice Worthington Ball takes another \$25 prize with her familiar and admirable interior, "Quarter-after Ten."

Honorable mentions are promiscuous, and not memorable. Oscar Anderson shows one of the best things, a "Misty Morning," certainly a suppressed harmony of unique tonality. The last canvas by the late Roswell Shurtleff is a green wood very fine in tone, rich and pleasant. Clara Norton has a "Miss Scharek," a good portrait in street costume. Gruppe shows a Holland theme, Everett Warner a pretty-toned "Melting Snow" (snow pictures are very plentiful), Paul Cornoyer a "59th St., Central Park," a recognizable subject simply and effectively handled. Carrigan has a "Winter Village," George Muendel, two snow pictures in his usual technical vein, while Wm. B. Closson strikes a beautiful note with his upright full-length girl "Feeding the Peacocks." Ledyard Towle shows a bust portrait of an interesting male type, Russel Cheney a freely brushed "White Birches," and Robert Nisbet contributes one of his best works, "A Hymn of Summer."

Bunce has a better Venice than usual, a large one; Ruel Tuttle clings to decorative panels; Van Laer has a characteristic "Autumn," Mrs. English a very accomplished landscape; Harold Greer a simple and colorful "Girl," McManus a portrait; C. Noel Flagg a portrait, etc.

Sculpture includes a cast of Bela Pratt's Nathan Hale, a bust and laborer by Karl Skeog, an interesting bronze baby by Eleanor Ferguson, a head by Albert Entress. The usual number of small inconsequential pictures abound, while undoubted "quality" is to be found in exhibits by John H. Dounes, Helen Andrews, Florida Goodyear, W. R. C. Wood, Durand Fetter, George Thomson, R. S. Bates, G. N. Grinnell, A. B. Jones, O. E. Wentworth, F. H. Storrs, M. Loring Warner, Charlotte Brewster, C. H. Freeman, C. B. Blommers, Margaret Cooper, Edward Field, Frank Fleming, H. M. Luguens, Sophie Brannan, Mary N. McCord, Charles Foster, Robert F. Logan, Cornelia Vetter, Jane Peterson, Clarice Pretremont, Josephine Cochrane, Clinton Callahan, Eliz. Haigh, Anna Hokansen, Marion Boyd Allen, Melbourne Hartwick, Harriet Lumis, Sherman Potts, Samuel Simpson, C. C. Curran, Louis Donlon, Anne Rust, Clara Thompson, Zelma Steele, R. Emmet Owen, Henrietta Hillborn, Frank Giddings, Ernest Eelhaav, J. C. Huffington and Dorothea Denshong.

The Morgan Museum has recently hung an important canvas by the late Walter Shirlaw, an Italian landscape called "The Quarry." This landscape more than holds its own in proximity to an exquisite Corot, as well as in close association with worthy examples of Daubigny, Troyon and Jules Dupre. Shirlaw's famous "Rhubarb green" tone tells strongly and beautifully here. Another Shirlaw, not yet hung, but of which the ART NEWS correspondent was permitted a glimpse by Director Gay, is a very strong and rich toned canvas—the "Checker Players," an extraordinary work in every particular. These pictures prognosticate eloquently Shirlaw's future fame, and make it clear that in spite of certain eccentricities, Shirlaw was a very distinguished colorist, so far superior to some of our exhibition "stars" of the moment as to make them appear novices if not exactly tyros.

An interesting sale is that by a local dealer of J. G. McManus's picture of the "Hartford Waterfront" to Ralph Ensign, a Connecticut collector.

The W. C. Fitler exhibition, which recently left the Atheneum, is now on at the Toledo Museum. Some of the Fitler watercolors, including two still-life subjects by Claude Raguet Hirst Fitler, are on special exhibition at the Wiley Gallery. Wilfrid Evans, portrait painter, of London, is now showing at the Atheneum 100 works in oil, watercolor, red chalk, pencil and lithograph.

The Conn. Academy has been somewhat stirred by the designation of Ruel Crompton Tuttle, one of the ablest of the younger Connecticut artists and one of the early promoters of the Academy organization. A

significant fact, in view of a reform movement now under way, is that scarcely one of the original group of young artists who organized the Academy is active in the society. A radical change of administration is considered necessary by the reformers.

Pault Bartlett's "Lafayette" (plaster reproduction of Louvre court equestrian, Paris), in the State capitol, has been treated to a coat of green bronzing, which process has done something toward reconciling the interesting statue to its cramped situation.

James Britton.

MILWAUKEE.

At the opening of the exhibition of small pictures by members of the Lyme (Conn.) summer art colony, and of miniatures loaned by local art lovers, at the rooms of the Milwaukee Art Society last week, a formal presentation was made by Mr. Samuel Owen Buckner, to the Society, of a pastel by Francesco Spicuzza, a young local artist, depicting a group of bathers on a Lake Michigan beach on a bright summer day. The picture has been shown in the East and was awarded first honors by a Chicago art jury, when first shown in the Society's rooms.

Weekly art lectures are given this season in the Society's room by the Director, Mr. Dudley Crafts Watson, and other qualified persons.

PROVIDENCE.

The annual costume party at the Providence Art Club will not be given this year until after Lent, and the date has been fixed for Apr. 7.

The Providence Water Color Club will hold its annual exhibition at the Art Club

MINNEAPOLIS.

The annual reunion of the Alumni of the Fine Art School was held Feb. 8. The school is now settled in its new quarters at the museum building, after being housed in the public library for more than twenty-five years. Mr. W. W. Folwell, the first president of the Art Society and at that time president of the State University, was present, as also Douglas Volk, the first director of the school and Robert Koehler, the second head of the school, and who has been continuously in that position for over 18 years.

Alex. Fournier, a long time a resident here, has been renewing acquaintances and holding an exhibit.

The Institute of Art was closed for two days to remove a portion of the \$2,500,000 loan and instal other pictures sent by the Federation of Arts. The collection of 22 Barbizon pictures, lent by Mr. J. J. Hill of St. Paul, will remain on view for another month. The room in which they hang is the architectural gem of the building, and has been filled with visitors continually. One Sunday afternoon 10,000 persons were present and the total attendance at the inaugural exhibition was over 75,000. Of the fourteen artists mentioned by the ART NEWS of Feb. 6, who are to have individual rooms at San Francisco, eight are represented here, and five of these pictures belong to the permanent collection.

The Martin Koon, Memorial room in which American artists alone are represented, is a charming gallery. Judge Koon, an officer of the Fine Art Society, and generous contributor, has been honored by his two daughters, Mrs. Chas. C. Bovey and Mrs. Chas. Deure Velie, by this generous gift.



The "Hour of Soup" at the Camp of the Tirailleurs at Settati, Morocco (Salon, 1911)
Mme. Lucas-Robiquet

Exhibited at the Goupil Galleries

early in March, and as usual it will be preceded by a member's supper and opened with a tea.

There is an exhibition at the Rhode Island School of Design of the works of Leon Bakst.

Frank C. Weatherson and Norwood MacGillvary of New York, are holding an exhibition of much charm in the gallery of the Art Club, following a successful exhibition by George W. Whitaker, the dean of local artists.

H. Anthony Dyer has just closed a successful exhibition of his paintings in Rochester, N. Y.

Carl J. Nordell, a former local artist, will hold an exhibition at the Boston Art Club early this month.

At the 114th "Member's Night" at the Providence Art Club, Prof. Wilson S. Naylor of Lawrence College, gave a lecture on "The Message of George Frederick Watts, The Epic of Humanity in Color," illustrated by stereopticon, which was followed by dancing until midnight.

LOS ANGELES.

The February meeting of the Palette Club of the Los Angeles School of Art and Design, was an event of unusual interest. The students, as usual, submitted Posters and Compositions for criticism by Hamilton A. Wolf, the instructor. Mr. F. E. Armstrong, of London, a collector and connoisseur, gave a most interesting talk to the Club and its friends. Mr. Wolf spoke upon the history of Spanish painting from the time of El Greco to the present day.

Cremona's Art Society.

The society of "Amici dell'Arte," founded in Cremona in 1906, and reorganized in 1912, has opened its new residence in the beautiful Bothi Palace, Via Valesio.

Robert Koehler, director of the Minneapolis School of Fine Arts from 1893 to 1914 and now emeritus, has been made docent or expert guide at the Art Museum.

M. C. Wells.

FORTH WORTH (Texas)

The recent Sixth Annual Exhibition of oils by American Artists at the Fort Worth Museum, was assembled by the American Federation of Arts and consisted of 47 oils by E. A. Abbey, P. Bewley, J. H. Boston, M. R. Bullard, H. R. Butler, J. F. Carlson, C. T. Chapman, W. Clark, A. D. Cochran, L. Cohen, C. C. Cooper, P. Cornoyer, E. I. Couse, B. Crane, C. C. Curran, W. R. Derrick, E. U. DeVoll, E. Dufner, C. W. Eaton, W. H. Foote, F. C. Frieseke, L. M. Genth, A. L. Groll, B. Harrison, E. Higgins, A. L. Kroll, H. H. Nichols, DeWitt Parshall, E. H. Potthast, W. Ritschel, C. F. Ryder, W. E. Schofield, T. Sears, R. Spencer, L. M. Stanton, C. W. Stanton, C. W. Stetson, G. Symons, H. M. Turner, H. Van Der Weyden, A. T. Van Laer, R. W. Vonnoh, E. L. Warner, F. J. Waugh, F. B. Williams, E. H. Wuerpel and C. Yates. The exhibition goes in turn to Austin, San Antonio and Galveston.

SOLDIERS IN MOROCCO.

The exhibition of paintings by Madame M. A. Lucas-Robiquet, a favorite pupil of F. Barrias, now on through Feb. 27, at the Goupil Galleries, 58 W. 45 St., is attracting much attention from artists as well as the public. The subjects are of unusual interest and the handling, as has been said, is extremely clever. The "Encampment of Moroccan Sharpshooters," reproduced on this page, is a remarkably strong canvas and attracted much attention at the Salon of the Société des Artistes Français in 1911.

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CLEVELAND.

Cleveland is having an opportunity to see what Robert Henri himself calls "a bunch of my very best pictures."

These are at the Gage Gallery, and form the interesting study of race types recently shown at the Macbeth Gallery, New York.

A display of fine etchings including many of Zorn's latest, has just closed at the Gage Gallery. Figure paintings by Zorn never shown here till now, formed a particularly valuable part of this display. At the same time a number of Jane Petersen's vivid garden pictures were exhibited.

Charles of London, is showing old furniture, porcelains, textiles and other rare art objects here, at Hotel Statler, for the first time.

New mezzotint copies of old favorites are shown at the Korner and Wood Gallery, which possesses an uncommon reproduction of the Mona Lisa.

Alexander Warshawsky, a younger brother of Abraham G. Warshawsky, and a follower of Cezanne, has just opened an exhibition of paintings at the Cleveland School of Art. He believes that he has found "the most beautiful model in the United States" in a Cleveland girl who is the subject of one of the canvases in the exhibition.

Hermann Matzen, sculptor, has nearly finished a memorial to A. F. Holden, late of Cleveland, which will be placed in the Harvard School of Mines to which Mr. Holden bequeathed his collection of minerals, said to be unequalled. The memorial tablet will be in bronze showing a portrait of Mr. Holden in relief.

A memorial to H. R. Hatch of this city, to be set in the north wall of Hatch library, Western Reserve University, of which he was the founder, is a second piece of portraiture on which he has been working. A statuette of Mrs. Henry Everett, a very graceful, seated figure, modeled at Mrs. Everett's beautiful suburban home in Willoughby, O., is in clay, lacking only finishing touches.

Mrs. Grace Neal, a local sculptor, has had accepted for display all four pieces of sculpture which she sent to the annual exhibition of the Phila. Academy.

The Kokoon Arts Klub, composed of local painters of strongly original tendencies, held its annual bal masque, last evening.

Jessie C. Glasier.

IN OTHER CITIES.

William Baxter Closson of Boston has just closed an exhibition of 43 oils at the Hackley Art Museum, Muskegon, Michigan.

The Art Students League of Jacksonville, Fla., has been holding an exhibition of marines and landscapes by Oscar Anderson, George Laylor, M. Lawson, D. W. Stokes and others.

An exhibition of Hopkinson Smith watercolors has just closed in Seattle. It was held under the auspices of the Seattle Fine Arts Society.

The Toledo Art Museum has purchased from the international exhibition sent out by the American Federation of Arts a painting by Cecilia Beaux entitled "After the Meeting."

INSPECTS FRENCH EXHIBIT.

President Poincaré, accompanied by Albert Sarraut, the Minister of Public Instruction; Gaston Thomson, the Minister of the Colonies, and Albert Dalmier, Under Secretary of Fine Arts, visited the Petit Palais to inspect the collection of paintings, sculpture, Gobelin tapestry and lace, with furniture that belonged to Lafayette and Rochambeau, to be sent by France to the Panama-Pacific Exposition at San Francisco. A collection of Belgian art and lace was also displayed.

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Advice as to the placing at public or
private sale of art works of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

AS TO "ATTRIBUTIONS."

Some of our valued patrons, dealers,
auctioneers and collectors from time to
time adversely criticise and appear to feel
aggrieved at our custom of attaching the
word "attributed" to art works sold pri-
vately or at auction or owned by them.
This feeling that the word "attributed,"
or its variants "given to such an artist or
artisan," or "cataloged as by such an
artist or artisan," has some sinister or
damaging meaning, is, we believe, not
well founded.

An "attributed" art work is not neces-
sarily a spurious, or in the vernacular, a
"Fake" work. Even the great Euro-
pean Museums are constantly changing,
especially under the higher criticism of

the day, the attributions of their posses-
sions. Frequently a work, attributed for
years to a greater artist, is given to a
lesser, and less frequently the reverse.

The wrongful interpretation of the
word "attributed" in this country, for it is
in constant use in Europe, without arous-
ing protest, proceeds from the very gen-
eral misapprehension as to so-called "ex-
pert" testimony, which, curiously enough,
is in America, considered infallible testi-
mony. An art "expert" is one who has
or should have, if he is qualified to use
the appellation, superior knowledge of
some branch or branches of art, which
makes, or should make him more or less
of an authority on such branch or
branches, but with superior knowledge
and education—also a prerequisite for an
"expert," he must necessarily, at times,
be mistaken. He cannot, in the nature of
things, be infallible in his judgment or
decisions. When, therefore, "Experts"
differ, or even persons not calling them-
selves "Experts" disagree as to the merits
or faults of an art work, it behooves the
recorder of sales and art works in the
press, if he be honest and fair, to qualify
his reports of sales, or descriptions of art
works, etc., and to steer the safe middle
course by the use of the word "attributed."
This use does not mean that the
recorder and the journal in which his
records, reports or descriptions are pub-
lished condemns an "attributed" work as
spurious, or again to employ the vernac-
ular, a "fake." It simply means, and es-
pecially when in a private or public sale,
a work brings far less than the average
record figure for works by the produc-
ing artist or artisan, and that when there
is disagreement among "Experts," or
qualified persons as to its being an
original by such producing artist or arti-
san, not that it is an imitation or copy
of an original, manufactured by less able
hands with the intent to deceive, but that
it may be by others, perhaps more, per-
haps less, able hands and that its indicia
or provenance are open to discussion.

It is the province of the ART NEWS, as
we understand it, to employ every effort
to give its patrons and readers accurate
news and records uninfluenced by any
monetary or personal considerations
whatever, and it could and should not
long retain its reputation as an indepen-
dent publication did it depart from this
custom. We would far rather be able to
speak of each and every art work offered
for sale in this or any country or owned
by any collector or dealer as absolutely
and unqualifiedly, the work of the artist
or artisan to whom it is ascribed by the
auctioneer, dealer, or owner, but this is
sometimes impossible, in the face of our
own honest conviction, general opinion,
or the provenance, or history of the work.
If in any case, we believe a work to be
unquestionably spurious and exploited
for profit, with intent to deceive, we must
not hesitate to so pronounce it, but for-
tunately, this seldom occurs. More often
we find ourselves confronted by the above
mentioned personal conviction, or general
adverse opinion as to correctness of as-
cription, and in this case we employ, and
propose to employ, for the benefit of our
readers, the art public, and our own re-
putation, the word "attributed."

"INVITED" WORKS AT PHILA.

"An official of the Pa. Academy has been
asked to announce the exact number of 'in-
vited' works at this year's current exhibition
in Philadelphia, but apparently he is unwill-
ing to do so. However, anyone who is cog-
nizant of the ways of 'invited' exhibitions,
which are not frankly such, will probably
surmise, after due observation of the gal-
eries, that about three-quarters of the paint-
ings were 'invited' and did not go before
the jury. The general public no doubt holds
the jury responsible for the quality of the
exhibition, but, as a matter of fact, the jury
deserves neither the credit nor the blame,
if any there be.

"The secret invitation list places the men
who select the uninvited works in an en-
tirely false position before the public, and
many people find it surprising that juries
do not protest. What the jury actually does
for an exhibition like the present is to
choose the tail-end of it, so to speak. In the
course of its visits to Boston, New York and
Philadelphia, to select from the pictures
submitted, the members see a thousand or
fifteen hundred pictures, many of which are
immature, while a handful are by the few
significant painters who do not happen to be
on the long 'invited' list, and whose work
is likely to be lost sight of, in spite of the
jury's sincerest efforts, on account of the
jumble of mediocre work which is examined.
"About ten per cent. of the pictures sub-
mitted are accepted to complete the exhibi-
tion after the 'names' have been secured
through invitations. If only the right arti-
sts were made sure of the case would be
different, but the more secret the invitation
list, the more politics creep in until the list
is no longer discriminatingly limited to
those who justly deserve the honor, whose
work, in fact, could not be obtained in any
other way, but is lengthened to include
friends, and friends of friends. Meanwhile,
the average observer, who does not know
this, holds the jury responsible and judges
its members accordingly.

"In fairness to the public, to the artist
who submits his work, and to the artist who
acts as a member of the committee of selec-
tion, every 'invited' picture should be la-
belled. This would restore the exhibition
to the standing which it has held in the past,
and which it should have now. The depress-
ing atmosphere of secretiveness would van-
ish, and the really fine things in the exhibi-
tion would not be weighed down by the
works which merely represent sounding but
hollow reputations."—N. Y. Eve. Post.

CORRESPONDENCE.

One "Expert" not a "Doctor."

Editor AMERICAN ART NEWS.

Dear Sir:

You will do me a favor if you speak of
me, when you have occasion to, as Mr. I
have never acquired the title of "Doctor."

Yours truly,

B. Berenson.

I Tatti Settignano,
Florence, Italy, Jan. 29, 1915.

Another View of Matisse.

Editor AMERICAN ART NEWS.

Dear Sir:

I ask only for information and not in the
spirit of criticism,—wherein Mr. George Al-
fred Williams whose interesting letters on
Matisse was published in the ART NEWS
recently—can find justification for his asser-
tion that Matisse shows evidence of "power
in line and form"; that he has ability to
"express himself fully and forcefully" or
that he in any respect, resembles Rem-
brandt in his "outlook on life." There
are many people, more or less intelligent
who, arguing from a standpoint, perhaps
not wisely but too well taken, find that all
such assertions about Monsieur Matisse are
most difficult of comprehension, in fact they
see only the reverse in his exhibited work.
They find distorted "forms" and "lines" and
they cannot perceive an "outlook on life,"
indeed they cannot make head or tail of him
or of the explanations and defenses of
those who write about him.

The same things in life have invariably the
possibility of being presented in words so
that a receptive mind may understand them.
Pleasant words and phrases made in the
form of assertions, unless backed up by
definite facts and deductions, bearing rela-
tion to other facts and deductions which
knit together the whole fabric of sane
thought, fail to make any impression. Many
who have seen these strange claims to a
place in the art world are waiting for some
Prophet to come forward to tell them what
they mean. Mr. Williams seems to have an
inside line on this meaning and I am sure
that the AMERICAN ART NEWS will give him
an opportunity of enlightening its subscribers
as to the real truth about the "Futurists."

I want to say that I have purposely taken
no order on the question of the Matisse
moralis touched upon by Mr. Williams.
Eroticism may very properly find a place

in the highest expression of art, it would
seem, however, that it should be dignified
by an evident serenity and truth of purpose.
That to the pure all things are impure,
doesn't exactly describe the sensation one
gets from some of the things exhibited at
this show at the Montross Gallery; in other
words, they just look plain downright vul-
gar and rotten. Perhaps we are all wrong
so please enlighten us.

Old Subscriber.

N. Y., Feb. 17, 1915.

War's Effect on Artist's Colors.

Editor AMERICAN ART NEWS.

Dear Sir:

It is not my purpose to trespass upon your
columns with a discussion of that perennial
question, "How shall worthy artists get
their work into our exhibitions without first
killing the jury?" but may I request, rather,
a little space in which to call the attention
of American artists to a subject of an equal-
ly practical, and it seems to me, more timely
nature, i. e., the question of our paint sup-
ply, or more explicitly, the supply of "Art-
ists' Fine Oil-Colors in Tubes."

We have doubtless all received of late cer-
tain cruel notes from our color-merchants,
regretting that on account of the war, such-
and-such foreign colors have advanced 25%
in price or are, indeed, no longer obtainable.
Why do we all have to use foreign colors?
American color-makers say we don't have to.
The large body of American artists re-
ply that we do. Our commercial air is at
present filled with howls around the new
"Made-in-America" standard. Will no voice
pipe up on behalf of the artists and demand
good "Made-in-America" colors?

We are all using colors of foreign manu-
facture because we find them superior to
those made in this country. But why need
they be superior? I have used colors of
every American make and of many French,
English, Dutch, and German makes, and I
have almost invariably found the foreign
colors more satisfactory. I am not alone in
this experience. It is my privilege to know
a large number of our foremost landscape
painters, and in talking with them on this
subject, I find that they're unanimous in
praise of the foreign colors as opposed to
our own.

I will not speak of the relative perma-
nence of the rival colors, since we have no
means of knowing how permanent our
American colors are. We buy in the dark,
and into the dark we shall probably return.
But with regard to the working quality and
general satisfactoriness of our colors, one
hardly need use certain American colors to
prove them inferior to those of foreign man-
ufacture. Squeeze them out side by side on
your palette and look at them. Observe
the difference in consistency and brilliance.
Or even shut your eyes, squeeze them out
and listen to them! You will frequently be
able to tell certain American colors by the
way they come spluttering out—all oil fol-
lowed by a hard chunk of clay. Perhaps
we may never expect an American Flake
White as glorious as Munsin's, or a Co-
balt Blue like the "Rembrandt"—but we
may reasonably expect a much better grade
in most American colors than we get at
present. I know men who prefer Le Franc's
cheap "Decoration" colors to most of our
"fine" ones. I know men who always bring
back from Europe large quantities of French
colors and promptly pay \$30 or \$40 duty
on them. This thing ought not to be. Go
into the studio of almost any American arti-
st and you will find tubes bearing the name
of some English colormaker. Go into the
London studios and will you find English-
men using American colors? I trow not!

I wish some of our N. A.'s, who so will-
ingly, upon receipt of a free batch of colors
from any American firm, write over their
signatures saying, "Your colors are the best
I have ever used and I heartily recommend
them, I wish, as I say, some such N. A.
would tell us through the ART NEWS, over
the same illustrious signature, in what way
these colors are superior to foreign ones of
more moderate price? American artist
don't crave foreign colors—as American
women do foreign gowns.

We pay too much for foreign colors in
America. But American dealers do not give
us their colors much cheaper. Artists are
not a luridly patriotic people. They will
not in the matter of pigments, "See Amer-
ica first" until they have to. Now, during
the war is the time for some American
color-maker to force his goods upon us—
by the force of sheer merit. American arti-
sts ought to stand together in this matter.
I have no definite plan to propose, but I feel
certain that American enterprise will rise to
the occasion if a sufficiently large body of
painters will guarantee it to be worth while.

This letter is written in the sincere hope
that some fellow-artist whose name bears
more authority than mine, will come out and
try to "start something," to the permanent
benefit of all good American painter-men.

R. Elliott Bates.

Mystic, Conn., Feb. 15, 1915.

LONDON LETTER.

London, Feb. 12, 1915.

A recent sale of old silver at Puttick & Simpson's, made some good prices, good proof that the predicted slump in the prices of art objects has not arrived. A George II muffineer by David Willaume, 1737, made 105 sh. per ounce, while a George I lemon-strainer with open work handles, and a Charles II plain flagon were sold at only a slightly lower figure. Although private owners still show some trepidation in putting their antiques to the test of a public auction during war-time, and auction sales are in consequence of less frequent occurrence, it is proved whenever the occasion arises, that both bidding and prices show little perceptible diminution.

Although somewhat loath to mention in detail any more of the many exhibitions dealing with the war, of which your readers have no doubt already heard sufficient, that of "War Pictures," by W. Strang and Will Dyson, at the Leicester Gallery, merits attention and notice. Mr. Strang's work is always powerful, and he has a certain cynical vein, which enables him to drive home his ideas with peculiar vividness. His work is more pictorial than Mr. Dyson's and he knows how to invest it with a quiet dignity which sometimes recalls Millet, sometimes Legros. Perhaps the most poignant of his pictures is that of "Harvest," a peasant lying dead in his own field, a grim presentment of a horror, even more poignant than that of the battlefield itself. Mr. Dyson calls his pictures "War Satires," and his cartoons have certainly the satiric quality which is indispensable to the epigrammatic representation of current events. Mr. Dyson has the sense of hatred of all that is underhand and petty, developed to a very high degree, a characteristic which, prior to the war, was manifested in his cartoons dealing with social and economic problems. This power of virulent denunciation marks his war drawings which are cruel in their comments on the militarism which produced the war. These are not cartoons over which one can indulge in a hearty laugh, as is the case with the famous cartoonists of Punch, but rather scathing criticisms of war and all that accompanies it, as seen by a mind which sets out to correct abuses and to explain their full significance.

National Gallery Removes Great Works.

It is an amusing pastime to visit the National Gallery from week to week to observe what pictures have been freshly removed from the walls. What would the American visitor think, I wonder, of a National Gallery where one found no longer Holbein's "Ambassadors," Van Eyck's "Jean Arnolfini," Hobbema's "Middelharnis Avenue," Da Vinci's "Virgin of the Rocks" and Tintoretto's "St. George," to say nothing of a host of other familiar great canvases? Practically each important picture, whose photographs are in every shop, which deals in reproductions, has for the time being vanished into space, and although a very agreeable number of treasures still remain, our great museum in Trafalgar Square has taken on a provincial air which suits it but ill!

A gift has been made to the Victoria and Albert Museum by the nephew of Sir Edwin Landseer, of a crayon drawing by the latter, made in reference to his "Dialogue at Waterloo." The picture is of peculiar interest since the Duke of Wellington actually sat for the portrait, and is depicted as explaining the details of the famous victory to his daughter-in-law, Lady Douro. The donor had intended that in the ordinary course of events the drawing should be inherited by his only son, but on the latter's death last September in the Battle of the Aisne, he decided that it should pass into the keeping of the nation.

Another recent acquisition by the Museum consists of two beautiful drawings by Samuel Prout, both architectural studies, one of the Cathedral of Amiens and the other of Ulm Cathedral. The story goes that these drawings were sold to a dealer among some fifty others, the whole being disposed of to him in a bundle as of little or no importance. It is probable that they would have again changed hands at an insignificant figure had not they chanced to meet the attention of an "expert" who, likewise, recognized other drawings in the same parcel as worthy of purchase. It is understood that of these several have now been purchased by the British Museum Print Room and the Manchester Art Gallery.

Recent alterations in the neighborhood of Whitehall have opened up a view of one of the oldest buildings in London, that of the King's Jewel House, a 14th century tower of three stories with windows, heavily barred, among its venerable masonry. The tower is supposed to have been the abiding place of the monks while Westminster Abbey was in course of building under Edward the Confessor. The interior contains some beautiful vaulting with interesting carvings of mythical animals, flowers and human heads.

L. G.-S.

EXHIBITIONS NOW ON.

The Portrait Painter's Show.

The National Association of Portrait Painters is holding its fourth annual circuit exhibition at the Jacques Seligmann & Co.'s Galleries, No. 705 Fifth Ave., through Feb. 27. At the conclusion of the exhibition here, the 25 portraits which make up the display will be transferred to the U. S. National Museum in the Smithsonian Institution Building in Washington, D. C., for further exhibition there. It is possible that the exhibition may later on go to certain western museums in turn.

This season's exhibition is an advance on its three predecessors—the work shown having a higher average of merit and quality, both individually and as a whole. While there are a few portraits, familiar from their appearance at the Winter Academy and in dealers' galleries, the majority of the works are seen for the first time so that the general effect of the display is one of attractive novelty, and the galleries where it is held should be a popular meeting place for art lovers as well as members of the modish world.

The members of the Association unrepresented this year are John W. Alexander, Louis Betts, Adolphe Borie, Ralph Clarkson, Ben Ali Haggin, Richard Miller and John S. Sargent, but their absence is more than compensated for by the representative and excellent examples of such strong painters as William M. Chase, George Luks, George Bellows, Frank W. Benson, Lydia Field Emmet, Robert Henri, De Witt Lockman, W. T. Smedley, Robert Vonnoh, and Irving R. Wiles. There are also good presentments by Cecilia Beaux, William Cotton, Earl Stetson Crawford, Howard G. Cushing, Charles Dana Gibson, Victor D. Hecht, Henry Salem Hubbell, Ellen Emmet Rand, S. Montgomery Roosevelt and Eugene E. Speicher.

It is difficult to single out the best portraits shown, as each will have its appeal to individuals and artists. George Bellows has a remarkably able three-quarter length seated presentment of "Mr. Willard Straight," a dignified solidly and boldly handled work, convincing both in technique and expression. Cecilia Beaux's half-length of "Hon. A. Platt Andrew," seen before, is one of her best performances, broadly handled and rich in quality, lacking the metallic hardness which has somewhat at times marred her work in recent years.

The early full-length presentment of "Miss N." by William M. Chase shows the veteran painter at his best, an altogether charming canvas lightly and delicately handled, easy and graceful in pose, delightful in expression and with a most dainty and joyous color scheme of light blues and grays. The pose and expression, and especially the handling of texture in Brenetta Crawford's full-length standing presentment of the tall and slight Mrs. Ricardo Martin are its features. Earl Stetson Crawford is well exemplified by an attractive portrayal of "Peggy as Pierette," a well-painted canvas.

In "Marjorie," Lydia Field Emmet, a delightful three-quarter length seated portrait of a pretty young woman in a loose light summer gown and a picture hat, is at her best, and proves that her brush is as facile, as in her always good portrayals of children.

With somewhat too hot flesh tones, there is grace movement and charm of expression in Charles Dana Gibson's "Girl with Guitar." Victor D. Hecht's three-quarter length seated portrait of the sweet-faced "Mrs. Isaac Untermyer," is a thoroughly sympathetic, truthful well-painted work, the draperies cleverly arranged to make an appealing composition. From De Witt Lockman's able brush comes one of the strongest and best works in the display—a three-quarter length seated portrayal of "Mr. E. L. Y." dignified in expression, solidly handled and strongly drawn.

A speaking likeness, and with something of Goya's convincingness and dash is George Luks' portrait of "Mr. Morgan Robertson," which depicts the very soul of the man. There is good painting in Ellen Emmet Rand's three-quarter length standing presentment of "Mr. H. F. Du Pont," and S. Montgomery Roosevelt shows a half-length portrait of "A Lady," the best work from his brush in a long time, notable especially for expression and its rich warm flesh tones. Dashing is the best word to describe W. T. Smedley's admirable three-quarter length standing presentment of "Miss G.," a charming arrangement and beautifully painted. There are rich color quality and fine expression in Eugene Speicher's "Portrait of Young Woman," and Robert Vonnoh's half-length of "Mrs. W. W. Walker," is worthy of his brush—truthful and full of expression. The three-quarter length standing por-

BIOGRAPHICAL NOTES on Fifty American Artists; Fifty typical paintings reproduced. Fifty cents, postpaid, Macbeth Gallery, 450 5th Ave., N. Y.

trait of Miss Gladys Wiles by her father, Irving Wiles, will perhaps more appeal to artists and art lovers than any of its fellows. It is in every way representative, clever in technique, truthfully wistful in expression, and marked especially by a certain refinement and delicacy of handling which feature the artist's work.

Altogether a most satisfactory and excellent display and one of which the members of the Association may well be proud.

J. B. T.

Antique Art of China and Japan.

The benign figures of Buddha and Kwan-yin, goddess of Mercy, as pictured by the old masters of China and Japan in wood, stone and metal, dominate the exhibition of Far Eastern sculptures and other art objects, now made in the upper floor gallery of Yamanaka & Co., 254 Fifth Ave. This exhibition of remarkable old Chinese stone sculptures of the sixth and seventh centuries and of old Japanese carved figures of Buddha of the Tempei, Kamakura and Tokugawa periods from 729 to 1870, will continue to Apr. 8.

A remarkably fine Chinese marble of the sixth century represents Kwan standing, her pose elegant and her expression attractively benevolent. A most striking Chinese black marble head of the same goddess is of the 9th century and an 8th century Chinese stone Buddha is seated with a halo at his back.



MARBLE CHINESE STATUE OF
KWAN-YIN
Goddess of Mercy
Yamanaka Gallery Exhibition

Very fine is a little bronze standing figure of Kwan of the Sung dynasty, 960-1280 A. D. Another interesting small object is a colored Zu-chou pottery of a priest seated, 960-1280 A. D. There is a pewter Cambysian head of Buddha of the 11th century on a stone post of the Sung dynasty. An 8th century Chinese stone Buddha is seated with a halo at his back.

Two sections of stone wall of the Han dynasty, 200 B. C., are of much interest, while a carved stone shrine tablet is of the Six dynasty, 265-620 A. D. There are stone heads of Buddha and of Kwan, both of the Six dynasty, and a 6th century Wei dynasty pedestal, with Kwan on both sides. Another Chinese stone Kwan seated is of the 8th century as is a wooden Jizo standing on a lacquered lotus.

Very attractive is the graceful Chinese carved wood figure of a female deity, an Oriental Hebe offering a lotus bowl. A Japanese 15th century standing Buddha of wood has at the back an elaborate carved and gilded halo, while a Japanese wooden figure of Kobo-daishi is painted in colors and of the 17th century. A Japanese wooden shrine figure of Kwan is of the Togawara period, 1623-1873, and a lacquered wood

PARIS LETTER.

Paris, Feb. 10, 1915.

A large exhibition for the benefit of French artists is being organized by Georges Petit and Co. and will be held in their galleries in the Rue Caumartin, opening about the end of the month. The exhibition will be an "invitation" one, and circulars have been sent to all American, as well as English and French artists in France, who could be reached.

Among the American artists who continue at work in their Paris studios, or in the city, are F. C. Frieseke, Hartshorne, Connell, Mr. and Mrs. Frank Armington, Walter Griffin, Johnson, B. C. Congdon, Max Bohm, Hunt, Methoen and H. G. Leonard. Messrs. Armington and Leonard are giving good assistance to the American Ambulance Hospital, which is doing such good work. The American Art Club has become, more than ever, during these war-times, a centre of art interest and news, and those artists remaining here gather there every afternoon.

The Boulevards begin to assume a different and more lively aspect. Even the small antique and curiosity shops, closed for so long a time, are taking down their shutters, and with the near advent of the Spring, which in normal years, comes at least a month earlier to Northern Europe than America, Paris bids fair to resume almost its normal aspect—in the daytime at least. It is anticipated that the restrictions upon the night gayety will soon be removed. Some of the larger French art houses are talking of opening soon again for business, but, of course, the German houses will not be able to do any business here for years to come.

There will, of course, be no Salons this year, as nearly all the men available for juries are at the front, and it is doubtful whether there would be a sufficient output of paintings and sculptures to justify, or make possible the holding of even the New Salon. The ranks of the stronger French painters and sculptors have been badly cut into by the war, and many of those who escaped death are in the hospitals, recovering from their wounds.

There is a general consensus of opinion among the older and more conservative French artists, a feeling also shared in England, that the effect of the war on foreign art will be to at least check and modify, if not destroy, some of the recent modern movements, such as "Futurism," "Cubism," "Pointellism," etc. The reason for this belief is not difficult to discern. So many of the leaders in these movements were young men and women who followed the line of least resistance that, with the killing of some of the men, and the consequent distraction from art to other channels of occupation by the women, there will be a diminution of objective interest in new "Fads," and a consequent return to saner methods—even to those of the older schools.

A round of the academies reveals the surprising fact that the majority are open, although with a decreased attendance of students. Julien's, Colorossi's, and others of note are still receiving students. Many of the students have formed mutual canteens, where meals are obtained for a song, a good dinner for 60 centimes, for example. In these canteens there is a strange mixture of students of all nationalities, so that in a way the old Latin Quarter is more like its old self than for many years past. Mme. Wassilieff the "Cubist" painter was one of the leaders in this canteen movement.

B. C.

Buddha standing is 15th century Japanese.

Two large Japanese standing wooden figures of attendants to Buddha are of the Tempei period, 729-766. Other figures are in Zu-chou Sung pottery, in papier maché or Konshitsu and in gilt bronze, while antique Thibetan wall paintings and a few fine vases furnish setting and background to the sculptures.

C. C. Cooper's Indian Pictures.

The colorful brush of Colin Campbell Cooper, so sensitive to decoration, atmosphere and environment, has found in India inspiring subjects, and has translated them with such grace and charm that an exhibition of 15 oils painted during the artist's recent visit to the far East, now on at the Macbeth Galleries, 450 Fifth Ave., through Mar. 8, will greatly delight his admirers and will be a surprise to those art lovers who do not know his work—if such there be.

Mr. Cooper has, after a long period of (Continued on page 6)

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Fine Arts Society, 215 W. 57 St.—Architectural League Exhibition, to Feb. 27.

Arlington Galleries, 274 Madison Ave.—Special Group Exhibition of Recent American Works, to Feb. 28.

Brandus Galleries, 569 Fifth Ave.—Alaskan scenes by L. M. Davis, through Mar. 6.

The Canessa Gallery, 547 Fifth Ave.—Works of art of Italian Renaissance, Greek and Roman periods.

Daniel Gallery, 2 West 47 St.—Landscapes by Ernest Lawson to Feb. 23.

Durand-Ruel, 12 W. 57 St.—Works by Monet, to Feb. 27.

Ehrich Galleries, 707 Fifth Ave.—Portraits by J. Campbell Phillips, to Feb. 24.

Folsom Galleries, 396 Fifth Ave.—Pictures of Western Life by Charles M. Russell, Feb. 25-Mar. 10.

Gallery of Charles of London, 718 Fifth Ave.—William Penn and Family Relics Exhibition.

Goupil Galleries, 58 W. 45 St.—Oils by Mme. A. Lucas Robiquet, through Feb. 27.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Jacques Seligmann Galleries, 705 Fifth Ave.—Fourth Annual Exhibition of the National Society of Portrait Painters for the Benefit of the Families of French Artists at the Front, through Feb. 27, 9 A. M. to 6 P. M.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Etchings by Charles Hoffman.

Keppel Gallery, 4 E. 29 St.—Etchings and drawings by J. F. Millet, to Mar. 6.

Kouchakji Frères, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

Leonardo Da Vinci Club Exhibition, Greenwich House, 20 Jones St., through Feb. 21 inclusive.

The Little Gallery, 15-17 E. 40 St.—Book-bindings by Harvey S. Chatfield and 15 century Perugian towels and a group of Miniatures by leading American women artists, through Feb. 28.

Macbeth Galleries, 450 Fifth Ave.—Works by Colin Campbell Cooper, by Deceased Americans and by Guy C. Wiggins, through Mar. 9.

MacDowell Club, 108 West 55 St.—Group exhibition including works by Matilda Brown, Mary Helen Carlisle, Maud M. Mason, Clara Weaver Parrish, Maria Judson Stream, Emily N. Vanderpoel and Zulma Steele, Feb. 25-Mar. 9.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Galleries, 939 Madison Ave.—Oils and etchings by Gordon Mallet McCouch through Mar. 7.

Montross Gallery, 550 Fifth Ave.—Works by Henri Matisse, to Feb. 28.

Mrs. Whitney's Studio, 8 W. 8 St.—Mr. A. E. Gallatin's collection on view for benefit of destitute French artists' families.

Municipal Art Gallery, Washington Irving High School—Exhibition of German Commercial Art, to Mar. 1.

National Arts Club, 119 E. 19 St.—American Watercolor Society's Exhibition, through Feb. 25. Portraits by Members from Mar. 3.

New York Public Library, Print Gallery, (Room 321)—Etchings by 15 Century Artists. Stuart Gallery (Room 316)—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader. Room 112. Gardening Books and Prints.

Photo-Secession Gallery, 291 Fifth Ave.—Works by John Marin.

The Print Gallery, 707 Fifth Ave.—Exhibition of Stage Decorations for the Benefit of the Arts Fund of England.

Scott & Fowles Co., 590 Fifth Avenue—Portrait Drawings in Color on vellum by John S. Eland.

Worch of Paris, 467 Fifth Ave.—Oils by Augustus Vincent Tack, to Feb. 28.

Yamanaka Galleries, 254 Fifth Ave.—Exhibition of Old Chinese Stone Sculptures of the 6 and 7 centuries, and Old Japanese Sculptures in Wood, through Mar. 8.

CALENDAR AUCTION SALES

American Art Association, American Art Galleries, Madison Sq. S.—Etchings, Engravings, Wood Cuts and Paintings left by Rudolf Seckel, evenings of Feb. 23, 24 and 25. Oils, Watercolors, Furniture and other objects from estate of Ichabod T. Williams, afternoons of Feb. 25, 26 and 27.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—American Autographs, forming Part III of the Joline Library, Tuesday and Wednesday, Feb. 23-24.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Rare Laces of the XVI and XVII centuries, the collection of Leone Ricci of Florence, Italy, now on exhibition, to sale afternoons Feb. 25, 26, 27.

EXHIBITIONS NOW ON.

(Continued from page 5)

successful poetical translations of New York's skyscrapers to canvas, found in India subjects, in themselves poetical, and which he has rendered con amore. His knowledge of architectural drawing, combined with his unusual and rare delicate and refined color-sense and feeling, have enabled him to present such subjects as the "Taj Mahal—Agra," in late afternoon and morning lights, the "White Mosque—Bombay," and several aspects of the wonderful "Maharajah Palace Udaipur," (the Venice of India), with such charm as to make them dreams of beauty. He has also given his poetic version of the famous "Bathing Ghat—Benares," first revealed to Americans in painting by the late E. L. Weeks, and also of the "Akbar's Baths—Agra."

Perhaps the most striking work in the display is the "Palace Gate—Udaipur," which pictures the inner gate in the Maharajah's Palace during a procession, a remarkable portrayal of the rich colored moving, strange life of an ancient city under tropic skies.

When the artist leaves his architectural works it is to show us a delicious harbor scene at Bombay at sunrise, an impressive and splendidly painted view of the majestic Himalayan peak of Kunchenjunga, which Henry B. Snell has also ably painted and from the same view point as Mr. Cooper—Darjeeling, and two excellent character studies, heads of Ceylon peasants.

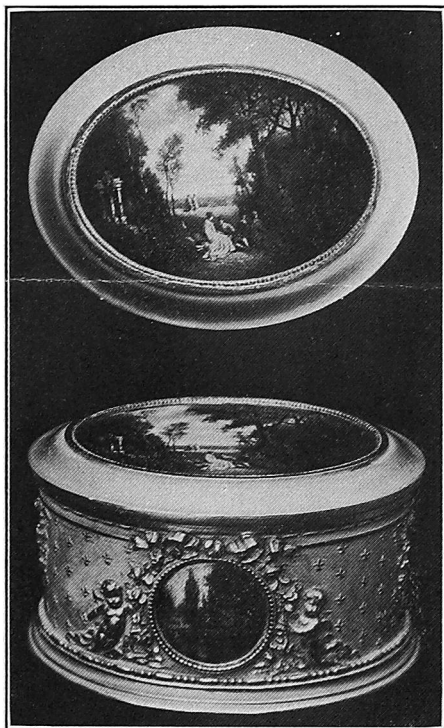
In the adjoining gallery at Macbeth's, there are now on view through Mar. 8, a display of examples by the deceased American artists, Geo. Fuller, Winslow Homer, Wm. H. Hunt, Geo. Inness, John Lafarge, Homer D. Martin, Theo. Robinson, and A. H. Wyant, and of the still living but regrettably insane R. A. Blakelock, all well chosen and thoroughly representative, and in a lower gallery also shown through Mar. 8, thirteen small oils by Guy C. Wiggins, the subjects, coast and harbor scenes in Cornwall, England, near St. Ives, New York winter street scenes and two marines—all marked by that freshness of color, good composition and strong brushwork which characterize this young artist's work.

Clever Work at Milch's.

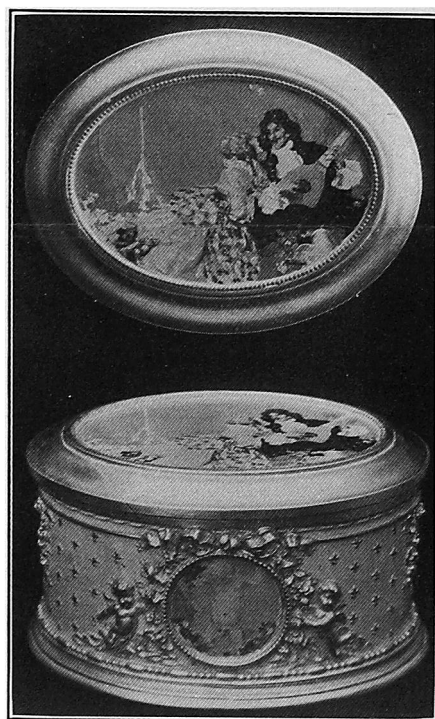
Gordon Mallet McCouch, a young American artist, who has been studying abroad, chiefly in Munich, during the past few years, and who made his bow to the American art world in the McDowell Club Gallery in a recent exhibition, has 34 oils and a few etchings on exhibition at the E. Milch Galleries, 939 Madison Ave., through Mar. 7. The work of this young painter is distinctly clever, and shows directly the influence of Cezanne and in a few "Cubistic" canvases, of Picabia. He paints in masses, blocks out his architecture and at times his landscapes, and is curiously contradictory in his color—some of his Italian scenes, notably, his waterfronts at Palestrina and Sottomarina, and his canals in Chioggia, Italy, being colorful and, at times, full of sunlight with good atmosphere effect, while other works, such as his Munich houses and gardens, and his boats and skies are dull and muddy in color, although the last has fine movement. One portrait, that of a child, is truthful in flesh tones and fine in expression, while three other portraits, a girl with cap and two of a girl, while strong, reflect Matisse in ugliness of expression and deadness of color. In his oils, as in his etchings, some of which last are exceedingly good in line, and in the effect of masses, the artist still shows that he is groping, and has not yet found his level or struck a lasting note. He has both strength and promise, however, and will bear watching.

SALMAGUNDI VANITY BOXES.

The novel exhibition of the Salmagundi vanity boxes will be held at the Reinhardt Galleries, 565 Fifth Ave., Mar. 1 to Mar. 6. The boxes will be sold at auction for the benefit of the Club Library Fund by Mr. Thomas E. Kirby in the "Rose Room" of the Plaza Hotel on the evening of Mar. 6.



VANITY BOX
Decorated by Harry Townsend



VANITY BOX
Decorated by Paul Cornoyer

The boxes, decorated by 49 members of the Club, were designed and copyrighted by Charles Frederick Naegle. After they were cast the mould was destroyed. The idea is a novel one in this country and the artists of the Club have striven to produce of their best, both for the benefit of the Club library and their own reputations.

The Club itself has a large number of friends and these with the members will also be much interested in the sale, which, from the novelty as well as the intrinsic interest of the objects offered, to say nothing of the purpose, should be a success.

Group Show at Arlington Gallery.

At the Arlington Galleries are displayed through Feb. 27, 70 oils and watercolors by a group consisting of one man and eight women artists. Strangely the first, George Le Boutillier shows five well but rather tamely-painted still lifes, while Isabel G. Le Boutillier has an equal number of most promising landscapes in one of which there is a deftly introduced nude. Notable among her other examples are the winter scene, called "Moonlight," "Flooded Woods," and "The Approaching Storm." Mrs. Harriet Barnes Thayer, wife of an American judge in China, shows fifteen interesting watercolors all ably handled and excellent in color. Especially worth mention are "The Great Buddha, Peking," "Gates of Peking," "Procession to Avert Plague, Peking," "Flower Shop, Kioto, Japan," and "The Man from Macao."

Anne Gregory Bitler, shows decided talent in three exhibits, a picture of a smiling young girl and two child's heads, one of "Peggy." Mabel H. Smith has seven oils and three watercolors frankly and strongly handled, including "Study of a Young Girl," "Oriental Study," "The Little Green Inn," "A Country Lane" and "Late Afternoon." Julia Dewey shows a head of Miss Genevieve Champ Clark and a scene at "Ridgefield" among eight pleasing oils. Ida Lynde Greenleaf evidently gets likenesses in several rather incomplete, but promising works, while Margaret W. Bush has a number of fresh attractive watercolors ranging from "The Old Dock" to "Wellfleet" and "Heart Island" and Lucy T. Hagen, has three contributions in the modern color spot manner.

Miniatures at Little Gallery.

Some thirty miniatures, well exemplifying the work of such clever women miniaturists, as Martha W. Baxter, Alice Beckington, Helen W. Durkee, May Fairchild, Lucia Fairchild Fuller, Margaret F. Hawley, Margaret Herr, Laura Coombs Hills, Clara F. Howard, Elsie Dodge Patten, Mary Rogers, Maria J. Stream, Helen Turner, Ella S. Valk, Mabel R. Walsh, and one man—William J. Whittemore, are on exhibition at the Little Gallery, 15-17 E. 40 St. (Anderson Building) through Feb. 27. The little display is exceptionally rich in quality, and especially good are Miss Baxter's "Girl in Green," Miss Durkee's "Still Life," (a very clever work) Miss Fairchild's "Portrait," Miss Hawley's "Rev. F. J. Paradise," Miss Hills' "Red Flower," "Red Haired Girl," and "Miss Everett," Miss Mary Rogers' "Ruth," Miss Helen Turner's "Portrait," Miss Valk's "Miss Fanny," Miss Walsh's "Mrs. Sheridan," and Mr. Whittemore's "Miss M."

Fine expression, strong drawing and rich color quality mark these works mentioned and make the display as a whole far above the average of the usual one of women's miniature work in this country.

Stage Decorations at Ehrich's.

In the Print Room of the Ehrich Galleries, 707 Fifth Ave., there is now on through Feb. 27, for the benefit of the Arts Fund of England, a unique exhibition of the original designs for decorations for the Granville Barker Theatrical productions, by the English artists, Norman Wilkinson, and Aibert Rothenstein, and the American, Robert E. Jones, who worked with Max Reinhardt, the German artist. Theatregoers, as well as art lovers will be interested in this display which reveals some of the secrets of the effects which Mr. Granville Barker obtains in and through the stage settings and costumes in his productions. The three men represented are all unusually clever in their lines, and Mr. Jones particularly has rare decorative touch and feeling. Both Rothenstein and Wilkinson, while original in some ways, are clearly greatly influenced in design and color by the Russian, Leon Bakst, whose work was introduced here last year, and so cleverly advertised as to become a "fad" in certain circles, but who the Art News contended, and still contends, is a clever artisan, designer and costumer, but not a great artist.

Alaskan Views at Brandus'.

Leonard M. Davis, who builds his mountains with a palette knife and thereby secures a remarkable geological verisimilitude and handles his skies and stretches of water with skill, is exhibiting to Mar. 6 at the Brandus Galleries, 569 Fifth Ave., a collection of eighteen oils and three groups of cabinet and thumbbox paintings. The cold, grim grandeur of the Alaskan landscape is reproduced with picturesque effect. The skies are painted with much skill. A tendency to paintiness is the chief fault in the artist's work.

Da Vinci Club Show.

It has been noticed within the last few years that the Italo-American element is making itself gradually a notable place in native art. The latest development in this

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in order to liquidate and terminate the business

line is the Leonardo da Vinci Club which is holding its first exhibition at Greenwich House, 26 Jones St. The catalog, which bears a cover design of curious artistic intention, recalling somewhat a Pompeian mural, contains 12 numbers, and includes paintings, drawings and sculptures. Nearly all the exhibitors are young people with Italian names.

F. Crane Memorial Show.

At the City Club, 55 W. 44 St., there is on, through Feb. 27, a memorial exhibition of landscapes, by the late Frederick Crane, chairman of the Club's art committee. With these works is hung a crepe-draped portrait of Mr. Crane by Adam Haskell. Mr. Crane was especially happy in his rendering of mountain scenery and the effects of cloud

PA. ACADEMY DISPLAY. (Last Notice)

Time and space only permit an allusion to the sculptures in the 110th annual exhibition of the Pa. Academy, now open in Philadelphia. There are 219 sculptures shown this year, and the display on the whole, is not impressive. Outside of the prize winning sculpture, the bronze entitled "Aspiration" by a graduate of the Academy school, Albin Polasek, which won the Geo. D. Widener prize of \$500, and which it is said last week, is excellent in pose and modeling and admirable in quality; there is little of particular interest.

Courtenay Pollock sends a good portrait bust, Edward F. Sanford, two very decorative pieces, and W. Mazur, a carefully modeled if rather formal, small relief. There is a good and amusing figure of a tethered goat by Albert Laessle. Other contributors, who are well represented, are Isidore Konti, Edith Parson, Charles Cary Rumsey, Edward Quinn, Olga Muller, Laura Charman, Malvina Hoffman, G. Donato and L. Morris Sterling.

ART AND ARTISTS.

"Golden Dunes," by Alexander Harrison from the recent joint travelling exhibition of the brothers Harrison, has been purchased by the St. Paul Institute.

Mrs. Melita Blume showed this week, in her studio, 143 E. 21 St., a series of 3 small panels to be hung in the children's ward of the New York Hospital. These attractively illustrate Grimm's fairly tale of the Three Dwarfs, and will not fail to delight the little sufferers.

Pasquale Farina, the Phila. picture restorer, is in Frankfort, Ky., installing the fifth in Gilbert Stuart's series of portraits of Washington, which he recently cleaned and restored, in the Kentucky State Capitol.

Charles P. Gruppe is holding an exhibition of his oils at the Fine Arts Institute, Kansas City, Mr. Gruppe, is now in Kansas City, and the exhibition is meeting with reserved success.

Alexis Jean Fournier has held successful exhibits at St. Louis Museum, the Artists' Guild, Chicago, and at Brooks' Gallery, Minneapolis, and will now make a display at the Empire Gallery, Rochester, N. Y. Two of his paintings have been accepted for the Pan-Pac. Exposition, one of which has since been sold. It is the first painting sold from the Exposition and goes to a Chicago collector. The artist reports a very good season thus far.

Henry Hering, the sculptor, has been showing at his studio at 118 E. 28 St., the clay model of the huge bronze high relief to be erected in the Church of the Messiah in memory of the late Dr. Robert Collyer. Both family and friends are enthusiastic in praise of the model.

An exhibition of over forty paintings by the late W. C. Fittler, is at the Toledo Museum of Art through the month.

The American artists, C. Arnold Slade and Mrs. Slade, Parke C. Dougherty and Edwin Kiefer, Albert Worcester and Myron Barlow, of Detroit, all arrived on La Rochambeau from Havre on Monday after a stormy voyage. Mr. Slade will hold two exhibitions here before returning to Etaples, France, for the summer. Mr. Barlow will exhibit in Detroit and Boston. Mr. Dougherty goes to Philadelphia; his native city, for two months, and Mr. Kiefer has come over on business. They will all return to France by the early summer. Frieseke, Barlow and Griffin recently sold several canvases each to an American collector visiting Paris.

After nearly two years spent at Blue Mountain Lake, N. Y., Gustave Wiegand has taken a house and studio at Tenafly, N. J., where he expects to reside permanently.

Richard Miller is in St. Louis busily at work on several portrait commissions.

A group of watercolors and drawings by George Alfred Williams "invited" to the last annual Watercolor exhibition at the Pa. Academy, attracted the attention of Mr. J. E. D. Trask, Fine Arts Director of the Pan. Pacific Exposition, who "invited" the artist to send a group exhibit of twenty (20) pictures to the Exposition. His large oil, "The Drama of Life—The Marginal Way," presented by The Friends of American Art to the Chicago Art Institute of Chicago, was to have been included in the exhibit, but the loan could not be negotiated at this time. Mr. Williams' most recent painting, "The Drama of Life—The Trail of the Star," is now on view at the Montross Gallery.

Salmagundi Picture Auction.

As the ART NEWS goes to press, the Salmagundi Club is holding its three nights annual auction sale of small pictures by members in the Club Gallery. It is a most fresh and attractive display of 182 small works that the Club made this year. Among the more striking examples offered at the sale whose results will be given next week, were S. B. Wylie's "The Sheltered Pool," W. N. Hassler's "Lowlands," J. F. Brown's "Grief," C. P. Gruppe's "Going to Pasture," H. L. Towle's "The Easter Bonnet," G. M. Brustle's "New England Landscape," J. F. Carlsen's "Sylvan Quietude," A. Keller's "Pastel," F. T. Johnson's "Cruising for Cattle," H. S. Hubbell's "Black Cat," C. A. Hulbert's "Harvesting the Ice," C. F. Naegele's "Reflections," S. R. Burleigh's "Penance," H. M. Hoyt, Jr.'s "The Arch," J. A. Smith's "A Court in Normandy," O. G. Wales' "Still Life," C. L. Bull's "Puma," Gordon Grant's "Summer," H. Leith Ross' "Snow Bound Stream," L. Mielziner's "A Doctor of Cambridge," E. Dufner's "Margaret by the Window," Bruce Crane's "Misty Morn," A. J. E. Powell's "On the Allegheny," A. Schneider's "Summer Breeze," G. M. Reeve's "Reverie," F. T. Mulhaupt's "Moonlight Bathing," H. Berlin's "Study of Bathing," W. J. Quainlan's "Study of Coast Rocks," as well as examples of J. S. Williams, W. Silva, O. L. Linde, W. J. Aylward, P. King, W. Davis, P. Cornoyer, E. Clark, G. Cimiotti, C. Vezin, and C. A. Appel.

DEALERS' NOTES.

An unusually interesting and valuable collection of Americana, formed by a well known collector of Norfolk, Va., will be sold by Stan V. Henkels at his auction rooms, Phila., on Tuesday afternoon, next, Feb. 23.

Mr. G. Walser, representing the San Giorgi Gallery, Rome, arrived recently on the Duca d'Abruzzi from Naples and will remain for a time.

N. Y. History on Canvas.

Three large oils, painted by Birch Burdette Long, and depicting the lower end of Manhattan Island in 1715, 1815 and 1915, have been shipped to San Francisco for exhibition in the N. Y. City display at the Exposition.

The artists painted the 1715 scene from a rare old English print, loaned him by Mr. I. N. Phelps Stokes, the 1815 scene from contemporary prints and photographs of pictures of the period, and especially from a painting, also loaned by Mr. Stokes, of the city from Governor's Island, and the last scene of the present day from actual personal sketches. It may be pointed out to those who may assert that the 1815 scene was painted after photographs, that the process of photography was not in use at that period.

OBITUARY.

Ross Sterling Turner.

Ross Sterling Turner, aged 67 years old, died Feb. 12 in Nassau, Bahamas. He went there from his home in Salem, Mass., three weeks ago, having been suffering for the last year from Bright's disease, coupled with heart trouble.

He was born in Westport, N. Y., became a draughtsman in the Government employ and studied art abroad for years. Returning, he took up his new profession in Boston. He was best known through his watercolors although he also painted well in oil. "The Last Galleon" was one of his famous works. A widow and two sons survive him.

BIOGRAPHICAL NOTES on Fifty American Artists: Fifty typical paintings reproduced. Fifty cents, postpaid, Macbeth Gallery, 450 5th Ave., N. Y.

VALUABLE COPLEY MATERIAL.

One of the most important recent additions to the literature of American art is the volume of letters and papers of John Singleton Copley, issued by the Mass. Historical Society. The original papers are in the possession of the British nation where they have lain for more than a century in the Public Record office. In bringing the contents of these documents to light, Prof. Evernsey Jones of the University of Nebraska, has rendered a service to historians of American art, the value of which will be increasingly evident as Copley recedes more and more into the class of the literally "old" masters. For one thing, that interesting and vigorous iconoclast, Mr. Charles Henry Hart is forever silenced on his doubts as to Copley's visit to New York, for not only do we find several letters written by the painter from New York, but others appear, written by friends and interested parties giving a list of New York sitters. Furthermore, and quite as conclusive to Mr. Hart's contentions we have the word of Copley himself that he visited Philadelphia, and some very pertinent data anent the much discussed portrait of Governor Mifflin.

But to artists perhaps the most significant information obtained from these papers is that which bears upon the reputation in which Copley was held by the greatest artists of his day, while he was still an American, that is before the date of his departure from Boston in 1774.

In the several letters of Benjamin West from London, but more particularly from the letters of Captain Bruce we find some specific opinions of Sir Joshua Reynolds on the art of Copley. Space allows of only a brief quotation, but the following is characteristic of Reynolds and so true an observation that it should be placed on record as a tribute of the greatest of British portraitists to the first of our American old masters.

Captain Bruce quotes Sir Joshua in such picturesque English that we give his words exactly:

"Your picture was universally allowed to be the best picture of its kind that appeared. Mr. Reynolds says of it that considering the disadvantages you had labored under it was a very wonderful performance. That it exceeded any portrait that Mr. West ever drew. That he did not know one painter at home who had all the advantages that Europe could give, that could equal it, and that if you are capable of producing such a piece by the mere efforts of your genius, with the advantages of Europe you would be a valuable acquisition to the art and one of the first painters of the world."

Sir Joshua's remarks concerning Copley's first contribution to the exhibition of 1766 (a forerunner of the Royal Academy annual) were echoed by Benjamin West. But West's letters, numerous and lengthy, throw a new light on his relations with Copley and tend to bear out the feeling that West's friendship had something sinister in it. West had a way of scooping prestige by "fathering" the work of young Americans in England. By his express solicitation, Copley, who entered his first British exhibit through Joshua Reynolds (the best auspice possible) transferred this confidence to West. One can fancy how sleek Benjamin must have chuckled as he thus easily wrested patronage from the most distinguished of British artists for the repression of the rising American. It was the same gratuitous, but clammy hand that Trumbull resented and Gilbert Stuart calmly and amusingly spurned. West exposes himself terribly in these letters. All the criticisms he can possibly frame he sends across the water to impress Mr. Copley with the fact that he has still much to learn—from him. Poor Benjamin! How time has leveled him.

One of the most entertaining of the Copley letters is the one written from Boston by the young colonial painter asking Liotard "the Turk" one of the greatest of pastelists, for a set of the "best Swiss crayons." Prof. Jones and the Massachusetts Society deserve all praise for this important volume.

James Britton.

Kunst und Decoration.

The arts in Germany seem to thrive on war, for the Jan. number of the Deutsche Kunst und Decoration of Darmstadt is of unusual interest. The opening article by Erwin Poeschel is in memoriam of Anselm Feuerbach, whose "Iphigenie," in the Stuttgart Gallery, furnishes the frontispiece. A remarkable series of portraits by Prof. O. Zwintscher of Dresden is reproduced, notably those of the writer, Ottomar Enking, the "Young Woman with the Opera Glass," and Graf Kuno Hardenberg. Fritz Boehle is written about and illustrated, and a strong female portrait and some etchings reproduced. One of the puttes or child figures in Vienna porcelain by Prof. M. Powlmy, represents "Amerika." A remarkable war development is seen in the well-illustrated article, "Exhibition of 35,000 Tin Soldiers," in the Hohenzollern-Gewerbe Haus in Berlin. This ranges from scenes of the days of the "Pharaohs" to the present.

WAR SHOW NETS \$12,000.

A total of \$12,000 was realized for twenty-four art works, out of 105 donated outright by American artists exhibited, and from admission fees, catalogs, etc., at the exhibition for the benefit of French artists families, which closed on Thursday at the Knoedler Galleries.

The sales alone came to \$11,600, and the Committee of 100, which organized the display, is deliberating whether to still offer the works unsold or to return them.

The works sold with prices were as follows:

PAINTINGS—Moorish Courtyard, J. S. Sargent, \$4,000; sketch, St. Valery, Max Bohm, \$300; Pont de l'Archeveche, L. Cohen, \$350; December Morning, Bruce Crane, \$300; Clouds at Cragmoor, C. C. Curran, \$750; Adrift, E. Daingerfield, \$400; Suringtime, C. M. Dewey, \$250; Laguna, A. L. Groll, \$300; Venetian Canal, J. C. Johansen, \$300; Yes or No, W. MacEwen, \$650; The Dancer, A. Maurer, \$200; Shawl Bouquet, F. L. Mora, \$500; Surf, J. K. Nicoll, \$200; Jeune Fille, C. S. Pearce, \$400; Calm Sea, W. N. Taylor, \$250; Young Woman, A. H. Thayer, \$800; Drawing, G. de F. Brush, \$250.

SCULPTURES—Debutante, H. Adams, \$200; Frog, P. W. Bartlett, \$100; Tolstoy, plaque, John Flanagan, \$25; Bull, C. C. Rumsey, \$175; Amor Caritas, A. St. Gaudens, \$350; Frog Fountain, Janet Scudder, \$100; Lincoln, L. W. Volk, \$250.

Partridge Reports—Via Paris.

A special cable dispatch to The Sun from Paris, says: A letter from William Partridge, Duncan Candler and Thomas Clarke announces they are sending from New York \$3,000 for the needy French artists, and also \$3,000 for the needy Belgian artists. The latter sum will be forwarded through the Belgian Legation. The money is the result of a recent sale in New York.

Arthur Frazier, secretary of the U. S. Embassy, has been asked to distribute the \$3,000 sent for French artists, with the cooperation of Whitney Warren.

"Connoisseur" in Liquidation.

Following the death of its long-time editor Herbert Bailey, the London art publication, the "Connoisseur" has gone into liquidation, and its affairs are in the hands of a receiver. The magazine continues publication, but its February issue is rather slim in size. There is an interesting article on some unpublished Lawrence portraits by W. Roberts, with good illustrations; Eugene de Forest writes on the "Colors of Pewter," and Ronald Clows on Old English Tapestries, an article also well illustrated. There are some notes on "Fuddling Cups and Puzzle Jugs," also on Wincanton Delft, by A. Revers-Hopkins, and the usual notes and queries. The issue is unusually rich in colored plates, two portraits of an unknown lady and gentleman by an unknown artist in the manner of Russell, owned by Sir Archibald Macdonald, especially good, while the colored plate of Van Dyke's "The Virgin With Donors," from Cassel & Co. "Great Pictures by Great Painters," is one of the best plates the "Connoisseur" has ever published.

COLLECTION OF ANTIQUE LACES.

The remarkable collection of XVI and XVII century laces now on exhibition at the Anderson Galleries, appeals strongly to both men and women. It was made during twenty years of energetic effort by Signor Leone Ricci of Florence, Italy, who hoped it would find a permanent home in a museum. The exhibition will continue mornings and afternoons until the public sale on the afternoons of Thursday and Saturday of the coming week, Feb. 26-28. A special exhibition has been arranged for Wednesday evening.

Particular attention is called in the illustrated catalog to the altar pieces and it is said that the collection of altar frontals is the most remarkable ever brought to this country. Among other pieces of beauty and rarity there may be mentioned, are a square Chantilly shawl, the pattern in large bouquets and the outer border in sword ferns; a chalice veil of "Point de Venise," a museum piece of the finest workmanship; a roseline XVI century "Point de Venise," a superb example of "mermaid lace," representing the labor of several generations; two shaped shoulder pieces of "Point d'Argentan," with varied examples of fancy stitches; a flounce of rose point relief and a border of roseline point, with double roses in relief, both magnificent examples of the finest work; a flounce of "Nodelle de Venise," illustrating the best work of the XVII century Italians, and an extraordinary set of wedding lace, consisting of a veil of Brussels "point de gaze," so-called on account of the delicacy of the réseau, which measures more than 2 yards from point to point, a flounce with pendant sprays falling over a border of roses, and two lappets, all needle made.

Mr. and Mrs. Carlton T. Chapman, and Mrs. S. M. Andrews gave in their respective studios on Feb. 13, a combined reception with dancing. Mr. Chapman's recent pictures were shown in his studio and much admired by the hundreds of guests, who numbered among them the best know local artists and art lovers.

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DR. VALENTINER PROMOTED.

Director Edward Robinson of the Metropolitan Museum has received a letter from Dr. W. R. Valentiner, curator of the department of decorative arts, who is now serving with the German army in Alsace, stating that he has been promoted to the rank of vice-Sergeant Major.

SOME PERTINENT QUESTIONS.
(London Fine Arts Trade Journal.)

Editor Fine Arts Trade Journal.

Dear Sir:

With reference to the paragraphs relative to the London branch of the Munich firm of Hanfstaengl in your November issue, and Herren Fürst and von Schubaert's letter in your October issue, perhaps these gentlemen will inform us whether the following facts are or are not true:

1. Did the firm, within the last twelve months or so remove a large number of its most important printing plates to New York?

2. Is Herr Edgar Hanfstaengl, or his brother, not now in New York?

3. Did not the firm, in October, circulate in the U. S. A. at least one plate—in a limited edition—after a drawing of one of London's "Vanishing Landmarks"? (I will not swear to this exact title, but will to the sense.)

In brief, did not the firm, shortly before the war, practically remove its publishing headquarters to New York; and is it not there, and at this moment, seeking to make money by publishing plates after drawings of "Vanishing London," thus using the well-known sentimentality of our American cousins for anything savouring of "Old England" in order to secure sales?

And if, as suggested, Herren Hanfstaengl have recently tended to transport like the brains and chief material of their business to New York from Munich, does Herr Fürst not incline to invite a merely British smile, when he assures us that he will not, during the war, seek to remit money to München?

Yours faithfully,
"An English Publisher."

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PA. ACADEMY ACCESSIONS.

Seven oils were purchased from the John Lambert Fund for the permanent collection of the Penn. Academy for the 109th Annual Exhibition, as set forth in a "Brief Statement," just issued, of the stewardship, during the last year, of the President and Directors and three were purchased with the Temple Fund. Among the most notable of these were "The Blue Gulf Stream," by Frederick J. Waugh; "Quebec," by Everett L. Warner; "Rocks and Breakers, California," by William Ritschel, and "Sunshine on St. Ives, Cornwall," by Hayley Lever. Other important acquisitions were a portrait of Henry Thouron, by John McLure Hamilton, presented by the painter; portrait of Alfred Ulrich Wertmüller, by the artist himself, and portrait of James McNeil Whistler, by Walter Graves, both purchased with the Gilpin Fund.

To the portraits of American artists and foreign artists who painted in America were added a bronze portrait bust of Doctor Joseph Price, by Charles Grafty, presented by Mrs. Joseph Price; a bronze medal of Cardinal Gibbons, by I. Maxwell Miller, presented by Mr. Michael Jenkins; a miniature portrait of Dr. Manuel Phillips, U. S. N., presented by Mr. J. Bunford Samuel, and a remnant of an early Academy poster, dated, May 26, 1815, presented by Mr. H. G. Reagan.

Print Collector's Quarterly.

In the Print Collectors Quarterly for December, J. H. Thomas writes of "The Drawings and Pastels of Nanteuil," the frontispiece being the self portrait in the Uffizi. A group of recent drawings by Mari Bauer, recently shown at Keppel & Co's., furnish a theme for M. T. H. Sadler. Howard Mansfield discusses the question as to whether a Whistler portrait is that of "Mr. Mann" or "Mr. Davis," and Georges Hazelwood Shannon's lithographs are written of with deserved appreciation by Georges Derry. The Print Collector fills a place all its own when it reaches the coat pocket of a print lover.

Art in America.

A recent number of "Art in America," whose editor, Dr. William R. Valentiner is at the front with the German army of the west, opens with a paper by Gisela M. A. Richter, on the collection of the classical bronzes at the Metropolitan Museum. Eliot Clark writes of Monticelli, for which the collections of Mrs. Charles H. Senff of N. Y. Mr. Robert W. Reford of Montreal, and Wallis and Son of London furnish the illustrations. "Maiolica in America" is discussed by Edwin Atlee Barber. Philacalder Nye writes of a Terra-Cotta Bambino by Desiderio di

**REVOLTE DES FLAMANDS**

Charles Hoffbauer

The Painter is now fighting in the French Army.

A number of valuable books were presented by Mrs. S. F. Houston, Mr. T. P. Chandler, Miss Violet Oakley, Mr. Mantle Fielding and Mr. John Reid. Two line engravings by Robert Nanteuil, and many mezzotints by the late John Sartain were added to the collection of prints. The "Brief Statement" closes with an appeal for a large endowment with which to carry on the work of maintaining the Academy as a public Gallery of art and as a school.

Some Wyatt Eaton Portraits.

Editor AMERICAN ART NEWS.

Dear Sir:

It might be said as a truism that if one wants to know the "non-truth" about a person—ask his contemporaries.

Mr. Will H. Low, in his book, "A Chronicle of Friendship," speaking of the late Wyatt Eaton—who was his classmate in Paris, says, "He disappeared from the art world, painting portraits from photographs," when in reality Mr. Eaton was doing the best work of his life, painting portraits of personages of international prominence, including those of Sir Wm. and Lady Van Horne, Lord and Lady Strathcona, Sir William Dawson (for McGill College), Sir William Macdonald, and two of the children of the Earl and Countess of Aberdeen (little Archie, then about ten years old and Lady Marjorie at fourteen).

As Mr. Eaton was an invalid, living in retirement for several years before his comparatively early death, these works have never been on exhibition, but the circumstance points the fact, that it might be well for a man's commentators to inform themselves as to living truths, before sending random statements to the press.

Charlotte Eaton.
Montclair, N. J., Feb. 15, 1915.

Settignano in the possession of Prof. Allan Marquand of Princeton and Oswald Siren of an early Italian Picture, in the Fogg Museum of Cambridge, which is one of three known examples of the painter, and to which Mr. Siren has given the temporary name of the "Master of the Innocenti Coronation."

Florence Art Notes.

The committee, under the presidency of the honorable Rosadi, formed for the building of the palace of the Fine Arts, has voted unanimously that its site shall be on the Piazza San Gallo. For the school of Decorative Art the site has not yet been decided on, but it will probably be on the Mignoni.

In the church of the Nuna Clarissi, Nocera Umbra, there is an oil by Carlo Maratta in a frame which forms part of the rich sixteenth century gilt carved wood altar-piece, which had not been yet scheduled by the Royal Superintendent of the Monuments and objects of art in Clubira. The picture represents the nativity of John the Baptist.

ART BEQUESTS.

The late Emil C. Bondy, who died Feb. 7, left all his paintings to the Metropolitan Museum as well as \$10,000.

Ferdinand Blumenthal who died at sea, Oct. 20, has left his valuable collection of paintings, his rugs, and his bric-a-brac, in his Paris home, to his widow.

HONOR TO MR. W. T. EVANS.

Mr. William T. Evans, first vice-president of the Montclair Art Museum, was elected honorary president Monday night of the Montclair Art Association, the governing body of the institution.

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The Anderson Galleries

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Callot at the Grolier.

There is now on at the Grolier Club, 29 East 32 St., a remarkable exhibition of the engraved work of that French Master of engravings, Jacques Callot, owned by Mr. Robert Hatshorne. The famous battle scenes and "military exercises" have at the moment an especial interest, especially those on the "Miseries of War." Then there are the inimitable landscapes and the views of Paris. There are the large "Temptation of St. Anthony," and "the Martyrdom of St. Sebastian."

"The Martyrdom of the Apostles" consists of fifteen small plates and of the twelve plates of the Little Passion, there are eight and twelve large plates of the Passion and twenty of the Life and Passion of the Virgin. There is a large plate of the Triumph of the Virgin and an "Ecce Home."

Other interesting plates are the series of the Beggars, the Costumes of the Nobility, the four Little Banquets and the most interesting series of the gypsies.

Juryman "Drops into Po'try."

Editor AMERICAN ART NEWS.

Dear Sir:

Little strips of canvas,
Little blobs of Paint,
Make what some folks say is art,
Other say it 'aint.
And the little pictures,
Sent to an exhibit,
Make the Jury want to hang
The painter on a Gibbet.

A Jury Member.

N. Y., Feb. 15, 1915.

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COMING A. A. A. SALES.

There is a season of great activity at the American Art Galleries, and a number of important sales are in near prospect. The exhibiton of the quite remarkable collection of etchings, engravings and wood-cuts, together with a few paintings, left by the late Rudolph Seckel, opened yesterday, following close on the display and sale of the Yamanaka porcelains. The sale will take place on Tuesday, Wednesday and Thursday of the coming week, Feb. 23-25, at the galleries.

Today the artistic property belonging to the late Ichabod T. Williams, will be placed on view prior to sale on the afternoons of Feb. 25-27. This includes oils, watercolors, drawings, etchings and carbon prints, porcelains, furniture by Cottier & Co., and other objects of household utility and embellishment.

The Arthur I. Hoe oriental art objects will be placed on view Mar. 1, with an important collection of paintings from several consignors, the former to be sold at the galleries on the afternoons of Mar. 5 and 6, and the latter at the Plaza Hotel on the evening of Mar. 5.

On Mar. 10, will open the exhibition of the Henry Symonds collection of English and French clocks, objects of art, etc., to be sold at the afternoons of Mar. 14-20, inclusive, and on the evenings of Mar. 17, 18 and 19. The exhibition will open Mar. 22 of the collection of M. A. E. Bierman, member of the Belgian Royal Numismatic Society and of the Dutch Royal Archaeological Society, to be sold at the galleries on the evenings of Mar. 24-26, and the afternoons of Mar. 25 and 27. This includes works attributed to Maroccio, Moroni, Hobbenia, Holbeni, Ostade, Brower and Steen, among others as well as etchings, engravings, porcelains, silverware and medals.

COMING KENT-SHMAVON SALE.

As was announced in the ART NEWS last week, the contents, consisting of a remarkable collection of antique Persian rugs and carpets, early Babylonian and Persian faience and potteries and other antiques of the Kent-Shmavon Galleries (Inc.) are to be placed on exhibition in the Galleries, No. 668 Fifth Ave., on Feb. 25, and are to be sold at auction, under the management of the Fifth Avenue Art Gallery, Mr. J. P. Silo, auctioneer, beginning on Monday, March 1. The dispersal of the collection will undoubtedly excite unusual interest in the trade and among collectors.

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Opens Mar. 20

Closes April 25

THE YAMANAKA SALE.

On the first day of the Yamanaka sale at the American Art Galleries Tuesday, \$46,257 was realized.

A tall clair de lune flower vase, bottle form, 8¼ inches high, brought the highest price of the day, going to Duveen Brothers for \$3,700. To the same went a pair of gourd-shaped clair de lune bottles for \$1,050. Mr. J. H. Wilkins paid \$1,580 for a pair of clair de lune coupes. Mr. Bernet, agent, gave \$1,450 for a fei-ts'ui green bottle and \$1,050 for an apple green, bottle-shaped vase, with squat body.

Mr. Seaman, as agent, to whom went many of the pieces, paid \$1,600 for a Lang-yao, bottle shaped vase, sang de boeuf, glaze and orange skin surface, 8¾ in. high; \$800 for an orbid aubergine ginger jar, 5¾ in. high; \$980 for a pair of canary yellow jars, a more slender ovoid, \$580 for a pair of imperial yellow jars, ovoid, 11½ in. high, and \$2,000 for a ruby vase, oviform, 16¼ in. high, and \$1,000 for a peach bloom coupe.

A tall Lang-yao sang de boeuf vase went to Mr. Edward Getz for \$1,000. Mr. C. Fields paid \$1,200 for a pair of imperial decorated jars.

A large decorated Ming fish jar of stone weight porcelain was sold to Mr. Henry Tredwell for \$850, while the University Museum of Phila. paid \$2,860 for two famille verte palace jars.

At the second session, Wednesday, Mr. F. J. Marion paid \$5,600 for a great temple rug (K'ang-hsi); Mr. W. W. Seaman, agent, paid \$5,100 for a large carpet in acorn brown. Three of the bird cages were sold for more than \$1,000 each; a tortoise shell and black lacquer one bringing the record price of \$1,125 from Mr. Bernet, as agent. He also bought for \$1,025, a Ch'ien-lung cage of tortoise shell and lacquer. A black lacquer cage with cloisonne and carved ivory went to Mr. Seaman, agent, for \$1,025. A cage of red lacquer, sold to Duveen Bros., for \$700.

A mandarin necklace of jade and Chinese ruby, sold to Miss R. H. Lorenz, agent, for \$2,200; and she gave \$1,100 for a necklace formed of seventy-five beads of Lang Han jade.

Mrs. Cornelius Vanderbilt bought a Ming statuette of a Goddess of Mercy, in three colors, for \$525, while Mr. W. E. Evarts paid \$1,500 for statuette of Lan Ts'ai-ho, in coral, and Mr. A. Deutsch bought the "Hills of Longevity," in coral, for \$1,450.

The total for the afternoon was \$53,212, making a grand total for the collection of \$99,470.

Moale Prints Sold.

At the opening Tuesday in the Anderson Galleries of the sale of ancient and modern prints, etchings and engravings from the collection of Frank V. Moale, of Baltimore, a signed proof in colors of Ghirlandaio's "Ludovica Tornabuoni," by S. Arlent Edwards brought the highest price, \$130. Mr. T. B. Adams, the purchaser, also gave \$80 for "Bianca Maria Sforza," another Edwards mezzotint.

"The Taking of Havannah by the British (in 1762) Under Keppel, Pococke and Parker," a complete set of the folio engravings by Canot and Mason, after Serres, sold to

Mr. A. Falkner for \$87.50. He also gave \$85 for "Kensington Gardens." A Haig's "Santiago Cathedral" (interior), an artist's proof, went to Mr. J. F. Drake for \$50. The total of the session was \$1,935.

At the second session, Wednesday, William Ward's print in color, "Farmer's Stable," by George Morland, sold to Mr. James F. Drake, Inc., for \$700. Mr. Drake also paid \$55 for S. Wilson's mezzotint after Gainsborough's "Mrs. Sheridan," and \$72.50 for Wilson's "Ladies Waldegrave," after Reynolds.

Wilson's "Nature," after Thomas Lawrence, sold to Mr. G. Fowler, for \$50. A colored lithograph of Trinity Church, New York, by Forsyth and Minnie, 1847, went to Mr. R. Fridenburg for \$132.50.

The total for the session was \$2,232.60, bringing the grand total to date to \$4,167.85.

Twenty-seven volumes of the manuals of the Corporation of the City of New York for the year 1842 to 1870, inclusive, were sold to C. Gerhardt & Co., at a sale in the afternoon of the library of C. C. Buel and others, the total being \$858.60.

Porcelains at Silo's.

Two porcelain vases (Kien Lung), famille rose, brought \$300 Feb. 13 at the Hollingsworth sale of antique Chinese porcelains and decorative art objects at Silo's Galleries.

Mr. J. D. Carr, the purchaser, also paid \$240 for a pair of Mazarin blue vases of the same period. A porcelain sugar jar (Kien Lung), went to Mr. H. D. Dennison for \$124. A Chinese lacquer cabinet was sold to Mrs. M. Collins for \$359. The total of this sale was \$3,345. A sale of Chinese rugs and carpets followed. The highest price was \$270, given by Mr. F. C. Palmer for a small Chinese carpet. The total of this sale was \$5,206, making a total for both sales of \$8,551.

Bobby Burns's Kettle \$42.50.

At the sale of the Laurens Maynard and other libraries in the galleries of the American Art Association, Wednesday, Burns's toddy kettle, sold curiously to a Mr. Walter Scott for \$42.50. The best price at the sale was \$245, paid by G. Weiss for the Caxton Society's edition of Walter Scott. J. F. Drake, Inc., paid \$170 for "La Nuit et le Moment," an Amsterdam imprint of 1762. Mr. Drake also gave \$100 for the rare first edition of Dickens's "Tale of Two Cities" in the original parts.

The total of the sale was \$5,519.75.

PANAMA-PACIFIC EXP'N OPENS.

The opening today of the Panama-Pacific Exposition at San Francisco, an event long anticipated, is of the greatest interest to artists and art lovers the world over, for, if advance reports and stories are to be believed, the Art Palace of the Exposition is not only the most beautiful of its buildings, but will contain an assemblage of art works, and especially of pictures and sculptures, unrivalled at any preceding World's Fair, and one that it was not thought possible could be gotten together in view of the great European war.

A full story of the Art Department will appear in next week's issue.

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LONDON, W.**Art Association as Appraisers.**

As was foretold in last week's ART NEWS the American Art Association has been appointed by State Comptroller Travis to appraise the Morgan porcelains, recently purchased by Duveen Brothers and still in the Metropolitan Museum, for the inheritance tax on the Morgan estate. This appointment is generally recognized as a good one, and as foreshadowing the appointment of the Association as appraisers of the remaining portions of the Morgan collections as well as other art collections that will, in time, fall under the inheritance tax requirements, and it is thought and hoped will do away with the custom, too long prevalent in this State, of selecting appraisers of art works without due knowledge of or investigation into their qualifications, reputations, etc.

The personal belongings in Mr. Morgan's city and country residences and city library, which included the pictures jewels and art objects in those houses as well as the old and modern furniture, were appraised as will be remembered, by one Samuel Marks. The miniatures have also been appraised and there remain the porcelains, pictures, tapestries, art objects and the library to be appraised. Mr. Thomas E. Kirby of the American Art Association has himself a good knowledge of art values in all the lines, but better still, knows the persons best qualified by character, reputation and knowledge of their several lines, and experience, to call in as assistants and for consultation. His appraisements also can be made fearlessly and without reference to political considerations.

Watrous Studio Fire.

A fire in the Studio of Mrs. Elizabeth Watrous, the artist and wife of Harry Watrous, in the Gaisborough Building, West 59th St., Wednesday evening, caused by defective insulation of electric wires, which set some handsome tapestries ablaze, destroyed and damaged, not only several tapestries, but some of Mrs. Watrous' pictures. Mrs. Nichols, sister-in-law of Mrs. Watrous was alone in the Studio at the time and asleep. She was awakened by the smoke and called for aid, which was first extended by Mr. and Mrs. Colin Campbell Cooper and later by other artists in the building. The fire was soon extinguished with hand grenades. The amount of damage is not yet computed.

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